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Davenport, Iowa, June 12, 1921.—Artists, critics, music club members, delegates, visitors and managers have held the interest of the Tri-City people during the twelfth biennial convention of the National Federation of Musical Clubs. The key of the Tri-Cities—Davenport, Rock Island and Moline—was presented to the national board members upon their arrival here, and the community's best has been at their command, and has awaited the pleasure of the interesting groups of music-world folks who have been brought here by the convention.

The whole gamut of musical attractions has been run during this first week of the biennial. Concerts, oratorios, musicales, and contests, one following the other in rapid succession and in some few cases overlapping in time, have offered an unusual assemblage of talent and art. Convention sessions, through long and occasionally dissenting hours, have brought changes in the N. F. M. C. by-laws and have re-emphasized many of the Federation policies.

Following the formal opening of the biennial at the Capitol Theater in Davenport Monday evening, June 6 (reported in last week's issue), the first official session of the convention was held at the Augustana College gymnasium on Tuesday morning at 9.30. As the procession of state presidents, headed by Mrs. F. A. Seiberling, president of the National Federation of Musical Clubs, entered the gymnasium, the audience of some thousand people rose en masse to offer tribute and long continued applause. It was an interesting sight. The gymnasium had been decorated for the occasion, and a canopy of blue and gold streamers—the Federation colors—concealed the rafters of the immense hall, while the platform was massed with a profusion of brilliantly colored peonies. Mrs. Seiberling opened the convention, and Dr. Gustave Andreen, president of Augustana College, gave the invocation.

ORGAN RECITAL BY DR. J. FRED WOLLE.

The morning's special musical feature was an organ recital given by Dr. J. Fred Wolle, director of the Bach Choir, of Bethlehem, Pa., who had delighted the biennial visitors with his playing at the Capitol Theater on the opening night. He offered, in the morning's program, Gigout's Grand Coeur Dialogue, Brahms' "A Rose Breaks Forth in the Bloom," Shelley's "Spring Song," Sidney Lanier's "Fragment from the 'Poet's Flute,'" and the finale from Rheinberger's Pastoral Sonata. His playing of these numbers was a joy to the convention visitors, as was evidenced in their appreciative attention during the solos and their sincere applause at the close of each number.

Geoffrey O'Hara, singer, pianist and composer, led the singing of the national anthem during the morning session. Among the announcements of the morning session was that of a gift of \$900 from Mrs. Worcester Warner, of Tarrytown, N. Y., auditor of the N. F. M. C., who gave this amount to meet convention needs.

THE PRIZE COMPOSITIONS.

The afternoon hours of Tuesday were devoted to the memorial service to Helen G. Steele, deceased member of the national executive committee; to the harp recital by Betty Gillmore, of Birmingham, Ala., and to the late afternoon concert of the American prize compositions. Mrs. Ella May Smith, chairman of American Music, gave the opening address at this concert, and told of the attempt that is being made to place American music before the public. Of these prizes, William Middelschulte won the organ prize; Irene Berge, the violin prize; Mrs. Bessie M. Whitely, the song prize, and Lloyd Loar, the cello prize. Mr. Middelschulte played his own composition, "Chromatic Fantasia and Fugue in C Minor." The organ prize was presented to him at the end of his number. It had been donated by the St. Cecilia Club of Grand Rapids, Mich., as a memorial to Mrs. Edwin F. Uhl, first president of the N. F. M. C. It was presented by the club president, Mrs. F. Dunbar Robertson. The violin prize, Irene Berge's "Romantic Andante," was played by Amy Neill, violinist, of Chicago, who also gave two other selections, Harold Vincent Milligan serving as her accompanist. The prize for the composition was \$100, offered by the Musicians' Club of Chicago and presented by its president,

Mrs. A. F. Callahan. "The Shadders," the song prize of Mrs. Whitely, was sung by Estelle Liebling. Mrs. J. R. Custer, of Chicago, presented this prize. Vera Poppe, cellist, played Lloyd Loar's nocturne for cello, and the prize, also offered by the St. Cecilia Club of Grand Rapids through its president, Mrs. Robertson, was presented to Mr. Loar. It was a memorial to Mrs. Charles B. Kelsey.



Ira L. Hill Photo

DICIE HOWELL,

Young soprano, who has already enjoyed two successful seasons, is now under the management of Evelyn Hopper. Her recent success in "The Damnation of Faust" at the Fitchburg Festival has been followed by many recital engagements. On May 25 she was the soprano soloist at the recital given for the graduation of the nurses at the Flower Hospital, New York City. On June 2 she gave a recital in the College of Music in Meadville, Pa., and another four days later (June 6) at Greenville, N. C. She will divide the summer between her home in Tarboro, N. C., and Virginia Beach, Va., although she will come to New York to fulfill several engagements already booked.

"THE APOCALYPSE."

Of premier importance in the musical offerings of the twelfth biennial of the National Federation of Musical Clubs in the Tri-cities was the presentation of the dramatic oratorio, "The Apocalypse." It was given on both Tuesday and Wednesday evenings, June 7 and 8, in the gymnasium of Augustana College, and on both evenings was greeted by large audiences which were most enthusiastic. That the first performance was a great success was manifest in the ecstasy of more than 2,000 people who were present and who rose to their feet cheering and applauding at its conclusion. The second evening's audience was scarcely less enthusiastic.

Honors of the evening were shared between Paolo Gallico, its composer; Mrs. Pauline Arnoux MacArthur, the author of the libretto, and the six American soloists who were imported for the occasion.

A chorus of 250 voices composing the Tri-City Festival Chorus and the Tri-City Symphony Orchestra, augmented

by twenty Chicago Orchestra players, offered these presentations of "The Apocalypse" under the direction of A. Cyril Graham, of Chicago. It was a sextet of American singers who had the solo roles in "The Apocalypse": Cyrena Van Gordon, dramatic soprano; Estelle Liebling, lyric soprano; Kathryn Meisle, contralto; Frederick Gunster, tenor; Edwin Swain, baritone, and Augustus Ottone, bass. In the climax of the oratorio, at its close, these soloists were called upon to share the pleasure of the audience with the composer and the librettist.

At the end of the first performance, the \$5,000 oratorio prize, offered by the National Federation of Musical Clubs, was presented to Mr. Gallico, the presentation being made by Mrs. Frank A. Seiberling, president of the Federation. Mrs. Seiberling handed the check to Mrs. MacArthur, the librettist, who in turn presented it to Mr. Gallico. The composer responded in a speech, thanking the Federation and all the participants. In the group on the stage at the time of the presentation were Ella May Smith, chairman of American Music for the Federation, and Rubin Goldmark, of New York, one of the judges who awarded the oratorio prize to Mr. Gallico. (See special account of "The Apocalypse" on another page of this issue.)

WEDNESDAY'S DOINGS.

Business sessions of Wednesday morning were followed by an early afternoon meeting of the publicity committee and later by a program by Dagmar Perkins, president of the Association for the Improvement of American Speech. Miss Perkins presented the scheme of activities of the association, told of its foundation some six months ago, and asked the co-operation of the N. F. M. C. in making possible more extensive work on its part. She also gave a very delightful program of interpretative readings.

Wednesday evening was featured by the second presentation of "The Apocalypse" and by the publicity banquet, given under the auspices of the Men's and Women's Tri-City Press Clubs. On the high bluff of Black Hawk's Watch Tower, above the Rock River, this banquet was served, 360 guests and the local press club people being present.

Frank D. Throop, president of the Men's Tri-City Press Club, presided as toastmaster, offering an extensive program with Nelda Hewitt Stevens and Geoffrey O'Hara as the entertainers and visiting N. F. M. C. and press celebrities for speakers.

Mrs. Seiberling, president of the Federation; Sigmund Spaeth, of New York; Dagmar Perkins, of New York; Mrs. David Allen Campbell, of New York; Oscar Thompson, of New York; Mrs. John Leverett, of Alton, Ill.; Mrs. F. S. Wardwell, of Stamford, Conn., and Mrs. Russell R. Dorr, of Plainfield, N. J., and Mrs. Chandler Starr, of Rockford, Ill., the latter two founders of the Federation, were among the speakers. Charles F. Grilk, Davenport attorney, extended the greetings for the Tri-Cities. A telegram of greeting from Leonard Liebling, editor of the Musical Courier, was read by Mr. Throop. At the close of the press banquet, the guests, led by Mr. O'Hara, sang "Auld Lang Syne."

WHAT HAPPENED THURSDAY.

A song recital by Orpha Keisid Holtsman, mezzo soprano, with Max Oberndorfer, Chicago, at the piano, and an address and program by Nelson Illingworth, of Australia, were offerings of the program of Thursday. In spite of other affairs being held at the same hours as these features, both attracted large numbers of the convention visitors and local club women. Mrs. Holtsman's voice is a rich soprano with appealing mezzo qualities, and in her recital of Thursday she used it most effectively and was immensely popular with those who were present. Of her numbers, Mr. Oberndorfer's "My Mother" was liked best of all. It was repeated following insistent demands. The

honors of the event were shared with Mr. Oberndorfer, whose artistic and unobtrusive interpretation of the program numbers won instantaneous and great favor with the audience.

In the Illingworth recital, the convention visitors were given a most unusual treat in the art of interpretation. There is in the work of this Australian a unique artistry that caused a bit of furore among those who heard him. Despite the fact that his recital was postponed until the late afternoon there was a pleased audience in attendance. The program was similar to those which he has made his specialty, being composed almost entirely of German Lieder sung in English. The composers represented were Schubert, Loewe, Brahms, Franz and Schumann, with one of Alfred Hill's Maori songs and Sinding's "A Wife" thrown in for good measure. Marx Oberndorfer played his usual splendidly sympathetic accompaniments. In the address which preceded his program, "The Mission of a Singer,"

(Continued on page 23)

Halévy—His Life and Operas

By WALDEMAR RIECK

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HALÉVY'S "The Jewess," which opened the opera season at the Metropolitan on November 15 last, is the only one of the thirty-six grand and comic operas which this prolific composer wrote that seems to have survived the test of time. The interest of opera goers in Halévy should not stop at "The Jewess," however; on the contrary this, the greatest of all his operas, should arouse the curiosity of those who have enjoyed the performance to know what other operas he has written.

BIRTH AND PARENTAGE.

It was six months before Napoleon became First Consul of France that Jacques François Fromental Elias Halévy was born, in Paris, on May 27, 1799. The house in which he was born, in the rue Neuve-des-Mathurins, was one of those demolished to make way for the present Opera House, and in another of these he spent his early married life.

His father, Elie Halévy, who was a Hebrew poet, born at Fürth, a little village in Bavaria, near Nürnberg, was very much honored among the Jewish people for his character and knowledge. His mother, née Julie Meyer, was born in the pretty village of Malzeville near Nancy, in Lorraine. Well versed in his religion, Halévy had a mind which was naturally elevated and religious. He wrote much for Catholic worship, as well as for his own.

EARLY CHILDHOOD AND MUSICAL EDUCATION.

The first piano on which the composer of "The Jewess" played was a little harpsichord which had come from the small piano factory of Roller, a German, in the rue Vieille-du-Temple.

Roller's son Jean (1798-1866), who studied music with Cazot and painting under Gautherot, a pupil of David, was a boyhood friend of Halévy's. At first in the piano business his invention of the upright piano made him wealthy and then he left that business to become a portrait painter. His portrait of Halévy, which was exhibited in the Paris Salon of 1863, one year after the latter's death, is considered a splendid likeness. In 1854 Jean Roller, who had gone back again in the piano business just for the time needed to build his friend Halévy a piano, presented the latter with a table-piano, that is to say a combination writing table and piano.



MME. JULLIENNE

In the title role of "La Juive," London, 1852.



PORTRAIT OF HALÉVY.

After a painting by Jean Roller, exhibited in the Paris Salon of 1863, the year after Halévy's death.

Roller's table piano received Halévy's last thoughts for it was on this piano that he composed his last five operas.

Halévy's love for music had manifested itself in his early years and in 1809, when only ten years old, his parents sent him to the Conservatory. An earnest and zealous student, he advanced rapidly in his musical studies and the close of the first year found him with a prize for solfeggio, and the second year the second prize for harmony. At the Conservatory he studied piano under Lambert, harmony under Berton and received a thorough course in counterpoint, fugue and composition under Cherubini. During the latter's absence he also received instruction from Méhul, the composer of that

beautiful but forgotten opera "Joseph." At seventeen years of age he competed for the Grand Prix de Rome and was awarded the second prize for his cantata, "The Last Moments of Tasso." In 1818 he again received the second prize, but the following year, when hardly twenty, he received the Grand Prix for his "Hermione." He was, as the prize winner, sent by the Government to Rome to study. In 1820, just before his departure for Rome, he composed a "Funeral March" and a "De profundis" for the death of Duc De Berry. This last composition bore a dedication to Cherubini. While in Rome he worked energetically in the development of his musical talent and composed an Italian grand opera, "Marco Curzio," which was not given. Upon the expiration of his term of study, before returning to Paris, he went to Vienna and visited Beethoven and was kindly received by that sublime composer.

HIS EARLY OPERAS

Returning to Paris he strove in vain to have his operas, "The Bohemian" and "Pygmalion," put on the stage. The latter, a one act opera, was placed in rehearsal but withdrawn before the performance owing to political troubles. "Eros-traste," a grand opera in three acts, was composed about this period but was not given. His "The Two Pavilions" or "The Jealous One and the Mistrustful One," a little one act comic opera, met the same fate as the first two. In 1824 the eldest of his three sisters died and two years later his father died on November 5, 1826. His mother having been dead for some years, there were now only Halévy, his brother Léon and their two sisters left. In a house in the rue Montholon they made their abode.

Halévy, through all of these fruitless undertakings, was about to give up all hope and ideas of producing an opera when his opera, "Phidias," given at the Opéra-Comique at the beginning of 1827, met with such success that another was demanded. "The Artisan" was then given in 1828 at the Théâtre Feydeau, but the character of the opera was not such as would arouse the public to the point of enthusiasm for the young composer. This was followed by "The King and the Boatman," written in collaboration with Rifaut for the fête of Charles X. As far as success is concerned these two operas were also failures, but this same year brought forth his three act opera, "Clari," which was given on December 9, 1828, at the Théâtre Italien. Malibran sang the leading role in this opera. Halévy now found himself on the road to success. In "Clari," however, no one will

be able to recognize the composer of "The Jewess" or "The Tempest."

In 1829 Halévy shared with Hérold the duties as director of singing at the Théâtre Italien. This year saw also the production of his comic opera, "The Avignon Dilettante," on November 7. The opera was a parody on Italian opera librettos and met with such success that it was given for two consecutive seasons. His next opera, "The Musical Language," failed. The ballet, "Manon Lescaut," given at the Académie de Musique in 1830, through its charming music and brilliant orchestration, met with great success and was published. "Wait and Run" was also written in 1830. The ballet-opera, "The Temptation," written in collaboration with Casimir Gide, was produced in 1832 with success and performed in all parts of Europe.

Upon the death of Hérold, composer of the favorite opera "Zampa," on January 19, 1833, Halévy was commissioned to complete the latter's unfinished opera "Ludovic." The opera was given for the first time on May 18, 1833, four months after Hérold's death, but this completion by Halévy of the opera "Ludovic" failed to bring him the fame he desired. His next work was a one act comic opera, "The Souvenirs of Lefleur," written for the reap-



"LA JUIVE," COVENT GARDEN, LONDON, 1852.
Scene between the Cardinal and Eleazar.

pearance of the celebrated Martin and given in 1834. The character of the operas which Halévy had thus far written would never have brought one to think that he would rival Rossini. "The Jewess" marks the turning point in his career.

"THE JEWESS."

Very few opera texts have undergone more transformation than that of "The Jewess," that beautiful creation of Scribe. Work on the opera was begun in the summer of 1834 and it was not long before the first two acts were finished and after this the other three acts successively. "The Jewess" was written with great fervor by him in Paris, partly in rue Montholon and partly in a room in the opera house where he was director of singing, and finally partly in Crosne, at the home of M. Duponchel. In the composition of his masterpiece he greatly overworked himself. The story of the opera being well known it is unnecessary to dwell on the plot. The last act is chiefly of a declamatory nature. Dramatic intensity is maintained throughout the work. The orchestration is rich, original, brilliant and far in advance of previous French opera.

It would be interesting if we could compare the scenery of its first presentation with that of the present magnificent Urban scenery at the Metropolitan, but the only early illustrations of the opera which are to be found are those



"THE VALLEY OF ANDORRA," LONDON PERFORMANCE OF 1848.



SIGNOR LABLACHE

As Caliban in "The Tempest," London, 1850.

proper form at this same theater with Julien, Charton, Laborde, Boulo, Barielle, and Zelger. On July 25, 1850, "The Jewess" was given at the Royal Italian Opera at Covent Garden, London, with Viardot, Vera, Tambrlik, Polonini, Rommi, Formes and Mario. On May 20, 1852, at Covent Garden, Mme. Dejean Jullienne sang the part of Rachel for the first time.

During the Metropolitan Opera Season of 1888-1889 "The Jewess" was given five times, and then that once very popular opera, in New York, was laid to rest for thirty years. On November 22, 1919, it was revived at the Metropolitan with Ponselle, Caruso, Rothier, Harold and Scotney in the principal roles. It was received with enthusiasm by a crowded house. The performance lasted three hours and twenty minutes.

"LIGHTNING."

It was in the same year as "The Jewess" (1835) that Halévy gave the public a work of a different character. "The Lightning," a comic opera for two tenors and two sopranos only, was the result of the attacks of the envious ones who had attributed the success of "The Jewess" to the way in which it was staged. Halévy replied to all these spiteful attacks with this three act opera, which further increased the reputation of its composer. The music is charming, light and expressive and shows off well the composer's artistic skill. It is the best of his comic operas. It was given on December 16, 1835, at the Opéra-Comique. In the summer of 1849 the opera was given in Vienna. "The Jewess" and "The Lightning" gained him admission to the Institute, where he succeeded Anton Reicha upon the latter's death on May 28, 1836.

When Meyerbeer's "The Huguenots" was given on February 26, 1836, and proved to be an epoch-making opera, Halévy's individuality forgot itself and, instead of being a leader in a style of composition all his own, he sought to be an imitator of Meyerbeer. In the choice of librettos he became careless, most of them being of a gloomy, dull or sad nature which portended

of the Royal Italian Opera at Covent Garden, London, of 1850 and 1852.

THE PREMIÈRE.

"The Jewess" was first given at the Académie de Musique on February 23, 1835, with Nourrit, Levasseur and Mlle. Falcon taking the principal roles. After its successful Paris presentation it was given in every capital of Europe. In the same year (November 16) Mr. Bunn brought out at Drury-Lane Theater an English version, adapted by Planché, reducing the five acts to two, and omitting a good part of the music; notwithstanding the wholesale mutilation of the music, the drama was so powerful that it ran eighty-four nights. On July 29, 1846, the Brussels Opera Company gave the opera in its

their failure. How industrious he became is shown by the works which followed his two great successes, but in the most instances they were nearly all as dull as his librettos. In the grand opera in five acts "Guido and Ginevra" given on March 5, 1838, at the Académie de Musique, he tried to repeat the success he had achieved in "The Jewess" but failed. The comic operas, "The Thirteens," 1839; "The Sheriff," 1839; the grand opera, "The Woolen Draper," 1840, and "Le Guittarrara," given on January 21, 1841, were also of such nature as not to win success, but with "The Queen of Cyprus" in 1841, Halévy made a brilliant stroke.

"THE QUEEN OF CYPRUS" AND RICHARD WAGNER.

The success of "The Queen of Cyprus" was due to the fact that the libretto was not wanting in literary merit and that the score was brilliant. It was essentially a spectacular opera, and was given for the first time on December 22, 1841, at the Académie de Musique. It is said that during the passage:

"Ce mortel qu'on remarque,
Tient-il
Plus que nous de la parque
Le fil?"

the singer, whether intentionally or not, fixed his eyes on the proscenium-box generally occupied by the notables



PORTRAIT OF HALÉVY.

About the time of the production of "The Tempest" in London, 1850.

sphere of opera. It was at the time Wagner was at work on his own "Flying Dutchman," that he received this commission, but considering the labor he had previously spent in doing the same for Donizetti's "The Favorite," the arrangement of Halévy's score was a far more interesting piece of hack-work. Wagner, who visited the opera to hear this latest composition, noticed the extreme weakness in

this class of work but was sincerely rejoiced to have seen the better side of Halévy which is shown in his "Jewess." Ever since the production of "The Jewess," Wagner had taken a great fancy to the young composer and had a very high opinion of his masterly talent. Wagner's work on "The Queen of Cyprus" brought him in closer contact with its composer, whom he found to be a good-hearted, unassuming man. In 1860, upon seeing Wagner again in Paris, Halévy remarked that he had never found anything but music in the latter's music. The year 1842 found Halévy married to Léonie Rodriques. "The Queen of Cyprus" was followed by the opera "Charles VI," given on March 15, 1843, but its repetition was for a long time prevented, for it was supposed to interfere with international relations, and therefore Halévy's admirers were forced to wait for a diplomatic break between England and France before they were able to hear that opera again. "Lazzaroni," a comic opera in two acts given on March 29, 1844, was his next work, and this was followed by the three act comic opera, "The Queen's Musketeers," which was given in Paris at the Opéra-Comique on February 3, 1846. Here again we have a delightful score.

"THE VALLEY OF ANDORRA."

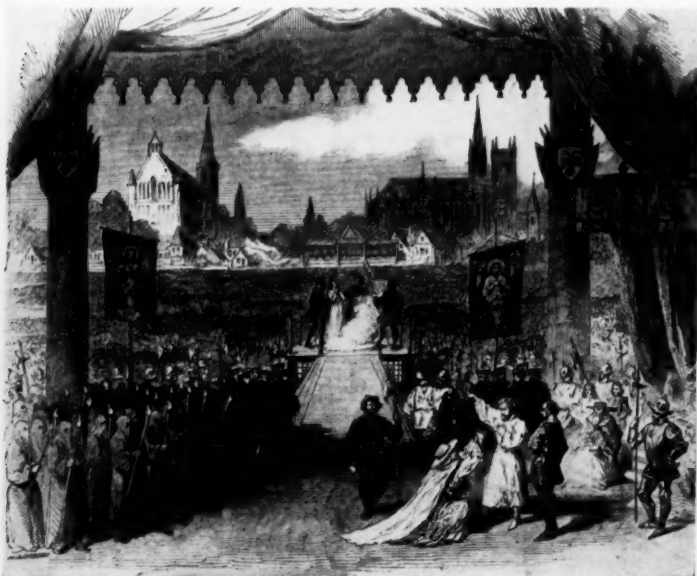
In 1848, at the earnest request of M. Perrin, director of the Opéra-Comique, whose theater, owing to the disturbed state of society had been nearly forsaken, Halévy wrote the comic opera, in three acts, libretto by St. Georges, "The Valley of Andorra," which was performed on November 11, 1848, at the Théâtre National de l'Opéra-Comique, with Darcier, Lavoye, Revilly, Audran, Mockler and Jourdan. Its success was such that it restored the fortunes of the theater. The hundredth performance was celebrated in Paris with a dinner, by the composer, author, publishers and members of the company. The music is exquisite, full of quaint and elegant melodies, scored with consummate skill, and, in the concerted pieces, rising at times to distinct dramatic intensity. The instrumentation is peculiarly rich and varied.

The story in short is: In "The Valley of Andorra," a small Republic existing between France and Spain, a maiden, Rose De Mai, to prevent her lover (Stephen) from being enlisted for the army, robs her mistress of the sum of money necessary to purchase a substitute for her lover's period of service. Her theft is discovered but her mistress turns out to be her own mother and the ending of the opera is of course happy. The opera was given for the first time in London on January 7, 1850, at the St. James' Theater, with Nathan, Lac, Leroy, Cotti and



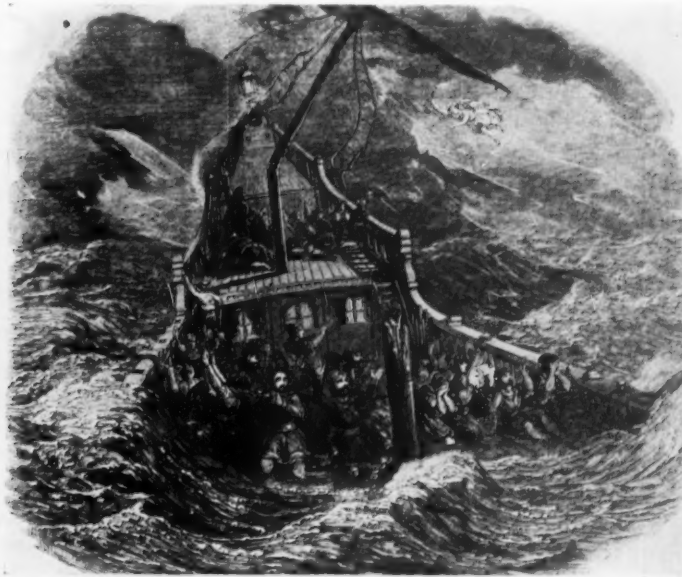
MME. SONTAG

As Miranda in "The Tempest," London, 1850.



"LA JUIVE" ("THE JEWESS").

Last scene in the performance at the Royal Italian Opera, London, 1850.



PROLOGUE TO "THE TEMPEST," LONDON, 1850.

Guichard. In 1849 Halévy brought out the incidental music for his brother's translation of "Prometheus in Chains." In his bold attempts, to produce the enharmonic style of the Greeks, he failed, due to the lack of proper stringed instruments, and the almost continuous use of wind instruments.

Soon afterwards the first fairy-opera to come from his pen, "The Rose Fairy," was given at the Opéra-Comique on October 1, 1849. It abounds in impressive and charming music, oriental in style. This opera was as successful as "The Valley of Andorra."

LONDON AND "THE TEMPEST."

In 1850 an unlooked for proposition to write an Italian opera based on Shakespeare's "Tempest" called him to London. He was tempted chiefly with the idea of having the role of Caliban sung by Lablache. Scribe wrote the libretto. One of the essential differences between Shakespeare's and Scribe's plot is that the English "Tempest" (except in a passing description) is without a tempest, a most important subject for a composer to treat. The tempest in the opera forms the prologue. The curtain rises upon a scene representing the deck of a ship and the music shows how masterfully the composer could describe the fitful state of the elements. All through the scene, which lasts twenty minutes, the music, vocal and instrumental, expresses the despair of those on board before the ship is engulfed and the curtain falls. The opera written for English opera on an Italian poem, after an English tragedy, by a French composer, was a brilliant work but notably of a composite order. Without injuring the composer's fame, it cannot be said to have added anything to it. The score has some real beautiful music in it, especially in Caliban's role. Scribe in his text has tried his best to keep to the works of Shakespeare as near as was musically possible. The opera was first performed in London at Her Majesty's Theater on June 8, 1850, with Sonntag, Coletti, Lablache, Parodi, Giuliani, Baucardé and Grisi. Balfe conducted the orchestra. Halévy was feted by the inhabitants of London and the tremendous success of the opera caused Lablache to write the following:

"The Tempest of Halévy
Differs from other tempests:
These rain hail;
That rains gold."

The opera was given in Paris in 1851 at the Théâtre Italien.

HIS LAST OPERAS.

After "The Tempest" Halévy produced a number of other operas which were more or less favorably received, though none have survived. They were the comic opera, "The Queen of Spades," given at the end of 1850 at the Opéra-Comique; the grand opera, "The Wandering Jew," given April 23, 1852, and the comic opera "The Nabob," at the Opéra-Comique, given in 1853. The year 1854 found Halévy, who had entered the Institute in 1836, secretary of the Académie des Beaux Arts. The comic opera "Jacquarita the Indian," given at the Théâtre Lyrique on May 14, 1855; the one act opera, "The Inconsolable," given in the same year under the pseudonym of Alberti, and "Val-

entine d'Aubigny," given at the Opéra-Comique in 1856, were all followed by his grand opera in five acts, "The Magician." This was his tenth and last grand opera. The libretto was based on the tale of Melusine. The opera was given on March 17, 1858, and met with success. When he died in 1862 he left two unfinished grand operas, "Vanina d'Ornano," which was finished by Bizet but never given, and "Noah" or "The Deluge," which was his last musical thought.

In Halévy's unsuccessful operas there is to be found much fascinating music, and it can also be said that there is not a single one in which some delightful number is not to be found. In his best operas one can see that there is a good deal of truth in Wagner's statement that Halévy was one of the last great French musicians. Meyerbeer's success was Halévy's downfall. Whether the future will see the revival of other of his best works only time can tell.

Besides his operas he wrote the cantata, "The Banks of the Nile," which was given in the same year as his success with the "Queen's Musketeers," on May 21, 1846, in the hall of the Ministry of Public Instruction, for a fête in honor of the viceroy of Egypt, Ibrahim Pacha, by the minister, M. De Salvandy. Halévy wrote three books: one a book of lectures on music and the other two a collection of eulogiums which he had to pronounce since 1854, when he became secretary of the Académie des Beaux Arts, with additions.

The second of the last two books mentioned was published after his death.

THE LAST MONTHS OF HIS LIFE IN NICE.

The year 1861 found Halévy in such ill health and so decreased in strength through his constant severe work that his physicians ordered him to a warmer climate. Nice was the place Halévy selected, and on December 23 of that same year he left Paris with his family for that place. The illustrious sick-man received all the sympathy that it was possible for the Parisians at Nice to bestow on him. Every Sunday the band of the garrison would perform some selection from his operas on the public promenade. This rest and quiet, and the anxious and tender cares of his dear ones who adored him, were all of no avail. The energy that this highly gifted man had expended in the years following the great success of "The Jewess" had been too much.

One evening, shortly before his death, when his daughter handed him a book which was not within his reach on the table, he said, "Can I do nothing in tune?" On the morning of his death he made an odd and touching use of musical language. Seated upon a couch, he desired to stretch himself out, and, as he could not do so without assistance, said to his daughters, "Lay me down like a gamut." As they moved him slowly and as if in measure, he said, smiling at each movement, "do, re, mi, fa, sol, la," until his head lay upon the cushion. These notes had served for the last time, for they were the last he uttered.

His death took place on March 17, 1862. The body was brought to Paris and on the 24th of the month was buried with great ceremony. On May 29 of the same year "The

THE BERKSHIRE \$1,000 PRIZE

The Berkshire Music Colony, Inc., announces for 1922 the competition inaugurated by Mrs. F. S. Coolidge to stimulate the creation of chamber music works. It offers a prize of one thousand dollars (\$1,000) to the composer of the best string quartet submitted to a jury, the names of whose members will be announced later.

The prize winning composition will have its initial performance at the Berkshire Festival of Chamber Music, 1922, to be held at Pittsfield, Mass. The special conditions governing this contest are as follows:

The contest will be open from now until April 15, 1922. All manuscripts arriving later will be returned as ineligible, as will also those not complying with the conditions stipulated in this announcement.

Only compositions which are not published, and have not been performed in public, either in part or in their entirety, will be accepted. No composition which has already won a prize will be accepted. Transcriptions or adaptations will not be eligible.

The winner of the prize is to grant to Mrs. Coolidge the sole control of the rights of performance, either in public or private, of the prize winning composition, during a period of four months from the date of the award of the prize, and transfers to her from that date the ownership of the original manuscript thereof. This stipulation refers in no way to the copyright, but to the manuscript as a souvenir.

All manuscripts (score and separate parts) must be sent anonymously, and marked with a nom de plume or chiffré. A sealed envelope with the nom de plume or chiffré on the outside, and containing name and address of the composer, must be enclosed. Any distinguishing marks of identity will be concealed from the jury.

All music will be returned at the expense of the sender, and no responsibility is taken for manuscripts lost in transit.

The compositions must be sent to:

HUGO KORTSCHAK,
care of Institute of Musical Art,
120 Claremont Avenue,
New York City.

New York City, June 1, 1921.

"Jewess" was revived at the Opera, and a bust of the composer, the work of his widow, was crowned on the stage. He was a fine scholar for he was conversant with French, German, Italian, English and Latin and knew something of Hebrew and Greek.

Among his distinguished pupils were Gounod, Victor Massé, Bazin and Bizet. The latter married his daughter.

Had he lived longer, Halévy would without doubt have been named to the French Academy.



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To professional artists, who may wish his unbiased criticism, advice and help, Mr. Graveure is glad to guarantee that the appointments made for them shall be arranged for such times as shall preclude observation of their visits, and that such visits shall be treated with strictest confidence and guarded even from private announcement. Mr. Graveure is desirous of co-operating in every possible way with professionals.

WRITE: THE SECRETARY, 350 West 85th Street, New York City

SYMPHONY "POPS" ARE WELL ATTENDED

Edwin H. Lemare Secured as Portland Municipal Organist—Reunion of Former and Present Pupils of Dr. J. Albert Jeffery—Opera Seasons Come to Sudden and Disastrous End—San Carlo Company to Be Heard Next Season—Harvard Glee Club Sails—Guy Maier Better—Boston Conservatory Notes

Boston, Mass., June 11, 1921.—The nightly concerts at Symphony Hall have this season, as usual, been fully attended and the S. R. O. sign has been the feature of the week. On Monday, June 6, the entire house was taken by the Young Women's Christian Association. Tuesday, June 7, was operatic night, and the popular director, Agide Jacchia, presented, including the encores, selections from seventeen different operas. Wednesday, June 8, was Institute of Technology night, and although open to the public, there were no seats to be had at 11 a. m. On Thursday, June 9, a varied program included an arrangement for orchestra by Mr. Jacchia of the well known Hebrew melody, "Eli, Eli," which was received with great applause. Friday, June 10, was the annual Boston University night; the entire house was reserved. On Saturday, June 11, there was a miscellaneous program.

EDWIN H. LEMARE FOR PORTLAND.

The people of Portland, Me., especially the musical population, were greatly pleased and surprised when it was announced Thursday morning of this week that Edwin H. Lemare, regarded as one of the greatest organists in the world, had been secured as municipal organist for Portland. Mr. Lemare succeeds Dr. Irvin J. Morgan, who has been the incumbent for the past two years and whose contract expires October 1. Much of the credit is being accorded to Henry F. Merrill, chairman of the music committee, and his associates, Mrs. Adam P. Leighton, Jr., and John T. Fagan. Mr. Lemare has not been happy in his relations with the San Francisco politicians, where for the past four years he has been city organist in charge of the Panama-Pacific organ.

REUNION OF FORMER AND PRESENT PUPILS OF DR. J. ALBERT JEFFERY.

A reception was given by former and present pupils of Dr. J. Albert Jeffery, of the faculty of the New England Conservatory of Music, at the home of Mr. and Mrs. Charles A. White, 384 Boylston street, Boston, on Thursday evening, June 2. During the reception a large volume of autographs and sentiments from men and women who have studied with Dr. Jeffery, many of whom occupy important positions today, was turned over to him. Further to express his pupils' appreciation a purse of upwards of \$500 was tendered.

In replying to the informal addresses of those presenting these gifts, Dr. Jeffery reviewed his musical career, beginning with his boyhood at Plymouth, England, and continuing with his five years of study in Leipsic and Paris, his concert tours of France and Great Britain, from which he received most favorable press notices, his coming to America, where he taught as head of the music department of St. Agnes' School, Albany, and served as organist and choirmaster of All Saints' Cathedral under the late Bishop William Crosswell Doane. For many years past he has been a member of the faculty of the Conservatory in Boston.

During the evening Dr. Jeffery also played a number of his own compositions, including his famous hymn, "Ancient of Days," written for the Albany bicentennial.

The evening was so successful that it is purposed to have such a reunion in June each year, and it is requested that any former pupil of Dr. Jeffery's who was not reached for this occasion will send his name and address to Stuart Mason, New England Conservatory of Music, in order that he may be invited to attend the next reunion. The committee in charge consisted of Charles Adams White, Frederick P. Denison, Mrs. Richard Hamlin Jones, Floyd B. Dean and Stuart Mason.

OPERA SEASON CLOSED.

The Fleck English Opera Company, which had been giving "Ruddigore" at the Copley Theater, abruptly closed its performances on Saturday, June 4. Although it had advertised seats on sale for four weeks in advance, the meager attendance discouraged the managers, and as there seemed no prospect of improvement, the enterprise was abandoned.

Soon after the closing of the Copley Theater the run at the Globe Theater also closed, after announcing "Carmen" for this week and opening the doors Monday evening. The management announced that owing to the illness of Harold Lindau, tenor, performances would be indefinitely postponed, and the money which had been received was returned to the ticket holders. Frank Meagher, manager of the theater, said that the Fleck brothers had gone to New York to find additional singers and that the performances would be resumed Tuesday, but this promise has not been carried out and the singers, who were left without funds, have scattered. The writer knows of one case where the singer was given a check for his services, but the check was returned protested.

HARVARD GLEE CLUB SAILS.

The Harvard Glee Club, consisting of fifty-six members, is scheduled to sail today (June 11) from New York on its trip to France. Dr. Archibald T. Davison, director, and Prof. E. C. Moore, of the faculty, are with the party leaving today. Five other members will sail on June 25. The members of the club are all native born Americans, and it is believed that a musical organization comprising members one hundred per cent. native born has never visited Europe before.

SAN CARLO OPERA COMPANY TO BE HEARD NEXT NOVEMBER.

Fortune Gallo promises a two weeks' season of grand opera for the Boston public next November. A committee of representative men and women in Boston, who believe that operatic performances of a superior type are desirable in the life of the city, will sponsor this enterprise. This committee consists of the following well known people: George P. Baker, William P. Blake, George W. Chadwick, Mrs. Ralph B. Flanders, George R. Fearing, Jr., Mrs. Allen Forbes, Henry S. Grew, Courtenay Guild, Wallace Goodrich, Edward Burlingame Hill, Robert Jordan, Judge Frank Leveroni, Henry L. Mason, Joseph H. O'Neil, Mayor Andrew J. Peters, Helen Ranney, Mrs. Vincent P. Roberts, Gertrude Savage Sands, Alexander Steinert and Robert

Winsor, Jr. Sixteen performances will be given and the cast will include Anna Fitzu, Tamaki Miura, Riccardo Stracciari, Marie Rappold, Alice Gentle, Marcella Craft and Alice Nielsen.

Mr. Gallo assumes the entire financial responsibility of the enterprise and plans to give Boston a season of opera each autumn, the seasons to be lengthened if Boston's interest in the organization warrants.

GUY MAIER BETTER.

It was reported from the City Hospital this morning that Guy Maier, the well known pianist, is very comfortable and his name has been removed from the danger list. He is still at the hospital, however, and it is not known just when he will be sufficiently recovered to be discharged. That this much desired event shall arrive quickly is the hope and belief of his many friends.

BOSTON CONSERVATORY NOTES.

The Boston Conservatory of Music will finish its first regular school year on Saturday, June 18. During the last week examinations of the regular students in all departments will be held.

Agide Jacchia, the director, feels highly gratified by the progress the conservatory has made during the past year. Approximately three hundred students have been enrolled, representing nearly every State in the Union as well as eighteen foreign countries. The conservatory has already established a distinct reputation for its highly specialized instruction and the keen personal interest taken in each student's development.

The summer session of twelve weeks will follow directly, beginning June 20 with a complete faculty for all departments. The pianoforte department is fortunate in having all

its instructors available for summer lessons, under the able direction of Hans Ebell. Of the vocal department, Mme. Ferrabini-Jacchia is spending her vacation at her villa in Italy, but Alfred R. Frank, the head of the department, will be assisted by all the other vocal instructors. The violin department will be in charge of Ary Dulfer; the cello under Enrico Fabrizio, and the other departments under their regular instructors. A. R. F.

Werrenrath Again Scores in London

"Such a wonderful voice, such mastery of the art of using it, such taste and intelligence," said one of the most distinguished of the London papers last season when Reinald Werrenrath, the baritone, made his debut on English soil. This season Mr. Werrenrath was one of the very few requested to return and to once again delight English concert goers to the point of "preening their feathers from sheer joy of the rare beauty of his singing," as the London Daily Telegram stated the day after the first recital.

A cable has just been received from London announcing the result of the first of the American baritone's two recitals (the next to be June 18) in this, his second successful annual London group of recitals at Wigmore Hall, and through it one learns that not only was the audience bigger and more enthusiastic than last season, but the press, which seemed to have reached the height of hyperbolic praise a year ago, actually paid higher tribute to the diction and artistic interpretation of Werrenrath.

For next season, 1921-22, Mr. Werrenrath's managers at the Wolfsohn Bureau, report extremely heavy bookings, and from every indication the season will be one of the most important, as well as one of the most interesting, in the baritone's career. One of the tours arranged will take him to the Pacific Coast States during January, February and March. This will be the first opportunity Mr. Werrenrath has had to return to the Pacific Coast, where he recently had gratifying successes. His coming season will again include many festival engagements, in addition to the recitals which have come to be annual events across the country.

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CINCINNATI ORCHESTRA EXEMPT FROM INHERITANCE TAX, COURT RULES

Court Declares M. Cora Dow Gift of Half a Million Was in the Nature of a Charity for the Support and Betterment of the Organization—Fifth Concert in College of Music Series—Conservatory Notes and Other Items of Interest

Cincinnati, Ohio, May 23, 1921.—In an opinion set forth some days ago by Judge Thomas H. Darby of the Common Pleas Court, the Cincinnati Symphony Orchestra has been exempted from the payment of an inheritance tax on the \$500,000 it received under the will of the late M. Cora Dow, which amounts to \$25,000. The Court holds that the orchestra is a body of trained musicians with a director of great efficiency, and that it is not conducted for profit, from the fact that it has never made a profit and never can. There has been a deficit and this has been made up and paid by subscriptions to cover the amount needed by other persons who are music lovers, residents of Cincinnati, who are eager to maintain the orchestra as the center of its musical life. Miss Dow left the sum to the orchestra for the perpetuation, support and betterment of the orchestra controlled by said Orchestra Association, and this is ample evidence that it was in the nature of a charity.

FIFTH CONCERT IN COLLEGE OF MUSIC SUBSCRIPTION SERIES.

A program of merit and one that gave much pleasure to the audience was that presented at the fifth concert in the subscription series of the College of Music, May 20, in the Odeon. The more than ordinary ability of the participants, which included Emil Heermann, Walter Heermann and Romeo Gorno, all members of the College of Music faculty, was amply displayed on this occasion.

The first number on the program was the trio in B flat for piano, violin and cello, by Beethoven. Some of the best work done by the trio was noted in the andante from "Trio Elegiac" of Rachmaninoff, wherein the performers gave a splendid account of themselves. Emil Heermann played in admirable manner the E flat sonata for violin by Richard Strauss. The accompaniment of Romeo Gorno was delightful.

FINAL WOMAN'S CLUB CHORAL CONCERT.

The Woman's Club Choral gave its final concert of the season recently under the auspices of the Cincinnati Woman's Club. There was a chorus of thirty-five voices, under the direction of Louis Ehrgott, which appeared with credit to the director and themselves, the selections being very attractive. The program included MacDowell's setting of the "Pilgrim's Hymn" and the cantata, "The Rose of Avontown," by Mrs. H. H. A. Beach. There was a group of four-part songs, and some solo work.

CONSERVATORY OF MUSIC'S LARGE SUMMER CLASSES.

As rapidly as the students finish their year's work and leave the Cincinnati Conservatory of Music, others arrive for their summer courses. On account of the large number arriving this year, it has been found necessary to retain the greater part of the teaching staff during the summer months. There are also to be concerts and lectures by artist members of the faculty.

CONSERVATORY OF MUSIC NOTES.

Blanche Myers, a pupil of Marguerite Melville Lisniewska, was heard in a piano recital May 16, in a program differing somewhat from the usual. Her first number, an organ prelude and fugue by D'Albert, a Beethoven sonata, op. 111, selections from the lesser played numbers of Brahms and Chopin, gave Miss Myers an opportunity to evidence her capabilities as an interpreter at her chosen instrument.

Mildred Myers essayed the double role of singer and pianist in her recital May 17, emerging from the ordeal with signal honor and distinction, not only to herself but also to Marcian Thalberg, under whom she studies piano, and Dan Beddoe, her tutor in voice.

Pupils from the class of Dan Beddoe were heard in a recital May 18. The program was varied to suit the particular vocal capacity of the students and ranged from aatorio, classic and modern songs to the ably presented song cycle of Liza Lehmann, "In a Persian Garden." Those heard were Laurence Wilson, Guy Bratton, Norma Hetsch, Alta Harrison, Howard Fuldner, John J. Niles, Mary Louise Brown, Leota Coburn, Luther Richman, Pearl Besuner, Lula Mastin, Agnes Trainor, Margaret Spaulding, Emma Burkhardt, Clifford Cunard and Vernon Jacobson.

Jean Frances Small, a pupil of Frederic Shailer Evans, made a marked impression at her piano recital May 20. Her playing is mature, free and extremely musical. Technical difficulties do not daunt and she plays with color and

dash that surprise one. Her interpretations are clothed with an individual authority.

Emma Selmeier, a pupil of Dan Beddoe, and Frances Lee Cole, a pupil of Helen May Curtis, gave a joint recital May 21. Miss Selmeier exhibited a well trained voice of lovely quality which she uses with fine artistic discretion. Mrs. Cole is a reader with a beautiful voice, flexible and free, and possesses excellent diction.

NOTES.

Balfe's "Bohemian Girl" was presented by the East High Opera Club, in the East Side High School Auditorium, May 20 and 21. The club is made up of fifty-nine men

"It (the voice) has the great charm of being always perfectly in tune."

—New York Evening Post.



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MAY PETERSON
SOPRANO

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and women. The production was in many respects a very delightful affair.

Theodore L. Rhomberg, an advanced pupil of J. Alfred Schehl, appeared in a piano recital some evenings ago at Memorial Hall.

The pupils of Irene Carter gave a recital May 21, at the College of Music, the program serving to show that there is some clever talent among them.

A delightful recital was given May 19, in the Odeon by the pupils of B. W. Foley, of the College of Music faculty. The songs were rendered with style and ability, ample proof of the quality and training they have received.

The Matinee Musical Club met at the home of Mrs. C. C. Aler some days ago where a delightful program was rendered by the members, including both piano and violin numbers.

The Hyde Park Music Club gave a concert at the Hyde Park Library Auditorium recently. A diversified program was rendered.

William Meldrum, a graduate of the Cincinnati Conservatory of Music, where he studied under Frederic Shailer Evans, has been engaged to head the piano department of William Woods College, Fulton, Mo.

The Hartwell Woman's Club gave a concert May 17, under the direction of Mrs. A. B. Klonne. W. W.

Pescia Method Endorsed

After hearing a pupils' recital of Astolfo Pescia, Walter Pulitzer wrote the following to Mr. Pescia: "I want to thank you for the most enjoyable evening I spent with you

and your talented pupils last Sunday. I don't know when I have listened to so many fresh, well trained voices molded by one hand—voices that all give promise of excellent accomplishment in the future. Your method, which seems to bring out the best possible vocal qualities, is scarcely short of perfection, and New Yorkers should congratulate themselves on the fact that you have located permanently in their midst to demonstrate what can be done with this difficult art of voice culture and especially song interpretation. I, for one, will always recommend you as an ideal singing master, and, judging from the remarkable success with which you have already met, I cannot make any mistake in so doing. Your work speaks for itself."

Mana-Zucca, who was also present, wrote: "Want to tell you how much I enjoyed your musicale last Sunday, especially your pupils' singing. They all showed such splendid training, and I shall be glad to hear them again."

May Mukle Organizes Quartet in England

May Mukle writes from her native England of many interesting things that have happened since she sailed from America in the early spring after a successful concert season which took her to the Pacific Coast, playing numerous dates en route. "It was about time for me to come home," writes the cellist. "I have been away so much on concert tours that people here seem to think that I don't want to be in England if I am away so long." In continuing, Miss Mukle reports on the general unsettled state of things in England and the possibilities of general strikes causing the postponement of many concert engagements in the provinces; but at the same time speaks of the present clearing outlook of conditions in an optimistic vein.

May Mukle has been devoting much time to playing chamber music, which has always been more popular in England than elsewhere, but her special interest and enthusiasm is centered on a quartet which she has just organized, the members of which are Adila d'Aranyi (Mrs. Alexander Fichiri), who is Joachim's niece and the possessor of his wonderful Stradivarius violin; Fanny Wadsworth (second violin), who is the wife of Edward Wadsworth, the vorticist artist, and Rebecca Clarke (viola), who is well known in America. Mrs. Fichiri is a Hungarian by birth, but has long adopted England as her home. Fanny Wadsworth, according to Miss Mukle, is that rare thing among musicians—an ideal second violinist. "It is so much easier to play first," Miss Mukle writes decidedly.

The name the organization has taken is "The Classical Quartet," partly because the members at different times have been associated with the Classical Concert Society in London. A series of five concerts is being given in London this month.

May Mukle's present plans include her being in Pittsfield, Mass., as last summer, probably from the end of July. In January she will be on the Pacific Coast, where she will play many return engagements on account of her artistic success there last season. In February she leaves for Honolulu, where she is popular and has a host of admirers.

A New Composition by Gustav Strube

Gustav Strube, conductor of the Baltimore Symphony Orchestra, has completed a composition for the Johns Hopkins Orchestra. It is entitled "An Academic Epilogue" and is dedicated to the Johns Hopkins University. It will be played for the first time at the university commencement exercises on June 21 in the Lyric Theater, Baltimore, by the Johns Hopkins Orchestra of ninety musicians, and the composer has been invited to conduct it. The new work is in Mr. Strube's best vein and takes the form of a short orchestral fantasia. The epilogue is scored for full orchestra, including harp, and has a part for grand organ ad libitum. Mr. Strube is one of the best known musicians and composers in the country, having been assistant conductor of the Boston Symphony for nearly twenty years, and is now professor of theory in the Peabody Conservatory, Baltimore.

Benjamin and Weston in Joint Recital

Following the Kreisler concert in March, a joint recital on April 30 by Edith Benjamin, soprano, and Carol Weston, violinist, closed the series of concerts given this season by the Iris Club of Lancaster, Pa. Miss Benjamin and Miss Weston have attracted considerable attention as assisting artists at several concerts given by Percy Grainger.

Reviere to Tour New England States

Berta Reviere will open the season 1921-22 with a three weeks' recital tour through the New England States. The tour will open the end of October in Connecticut.

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GEORGETTE LaMOTTE

PIANIST

Some Press Notices:

MUSICAL COURIER October 21, 1920

Georgette LaMotte, practically unknown yesterday, is today a subject of much conversation in the musical life of Chicago, and her phenomenal success will travel throughout the land of her birth as quickly as was her rise in the pianistic world.

Miss LaMotte is not a prodigy, but a fine pianist—one worth listening to and whose career should be brilliant. Miss LaMotte does not merely play notes, but she interprets music as a full-fledged artist, one who does not rely solely on fingers and technic but above all has a mentality that projects on the piano the thoughts of the musician. To rhapsodize over this young girl is pleasurable. She is a tonic, a source of relaxation, this American girl, in whom flows a mixture of French and Indian blood. Her success at the hands of the audience was as spontaneous as deserved, and for once the critics on the dailies praised an artist.—Rene DeVries.

MUSICAL COURIER December 16, 1920

Such a large number of eminent artists seldom appear on one program as the list which joined services for the testimonial concert given at Orchestra Hall December 3rd for Andreas Dippel.

A distinct honor was paid little Georgette LaMotte, the thirteen-year-old pianist, to have been placed among this eminent array of artists. Miss LaMotte, it will be remembered captured Chicagoans on her first appearance here recently when she was heard in joint recital with Louis Graveure. She carried off a big share of Friday evening's success also.

MUSICAL LEADER October 21, 1920

She has personality, original ideas in interpretations, fleetest of fingers, amazing technic, and a warmth of tone which make her one of the most interesting people heard during the present season. In the midst of a galaxy of stars she shone forth with the result of the "no encore" rule being broken.

CHICAGO TRIBUNE October 15, 1920

She was the artistic revelation of the evening.—Ruth Miller.

CHICAGO TRIBUNE October 15, 1920

Her fingers were as swift and certain in her clear and wonderfully even scale passages as the strong breathless sweep of a swallow in flight.—Ruth Miller.

CHICAGO EVENING POST October 14, 1920

"Excellent instruction," but there is also a vital element, that is Miss LaMotte.—Karlton Hackett.

CHICAGO DAILY NEWS October 14, 1920

Prodigies in the musical world need not necessarily come from Europe. A remarkable finger technic. It is clear and rapid, her wrists are extraordinarily supple and her octaves are astonishingly firm and elastic.—Maurice Rosenfeld.

CHICAGO EVENING AMERICAN October 14, 1920

Miss Georgette LaMotte, a 13-year-old pianist, from Oklahoma, has put her native town of Pawhuska on the Musical Map. The child is a little genius, with a precocious and fascinating personality and a command of the instrument worthy of the more routined virtuoso.—Herman DeVries.

CHICAGO HERALD October 14, 1920

A pleasant interpolation was the sophisticated playing of Georgette LaMotte, who hails from Oklahoma in spite of her name. She played with poise, assurance and ease, in spite of her but thirteen summers.—Henriette Weber.

CHICAGO EVENING POST October 14, 1920

Her playing was delightfully clear, her technic accurate, the tone rich in quality, and is in entire command of her powers. The audience was much pleased with her playing.—Karlton Hackett.

CHICAGO DAILY JOURNAL October 14, 1920

A highly attractive youngster, with her swift walk and her hobbling bow, her point of view would seem to be that all music is great fun, whether by Phillip, Emanuel, Bach or Mozart.—Edward C. Moore.

MUSICAL NEWS October 22, 1920

She is a serious appearing little girl, who came upon the stage in an unaffected business-like manner and played her program with splendid repose and dignity. She sits at the piano in a very beautiful way; she seems absolutely absorbed in her work and her equipment of technic, knowledge of pedaling and ability to manipulate tone is remarkable. Her memory is infallible, her readings perfect and her interpretation marked by much style as well as a very genuine amount of true musical feeling. Miss LaMotte was most cordially received by the audience and was compelled to play two encores before she was allowed to retire.—C. E. W.

DAILY NEWS October 16, 1920

Georgette played the other evening with the skill that comes by intelligent work.

THE MUSICAL LEADER October 21, 1920

She possesses not only impeccable technic, but a maturity of thought and temperament which gave to her work all the savor of the seasoned professional. It would be interesting to hear her again.—E. F. T.

MUSICAL AMERICA October 15, 1920

She seemed to dream her music, and, except for the vision of a girl sitting at the piano, one would have thought she were a seasoned pianist. Her fingers flew over the keys, not in the mechanical-taught way of a young girl's, but as a means of expressing the soul of the music she were playing. The audience was greedy for extras, of which she was obliged to grant two. She was an unqualified success from the very first chord that she struck.—F. W.



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KANSAS CITY, MO.

Catholic Guild of Organists' Dinner

The first annual dinner of the Catholic Guild of Organists was held at the Great Northern Hotel, Monday, June 6, with about 100 members and guests present. It is a new organization with a fine purpose: to stimulate an interest in, and foster the growth of music in the Catholic Church. There were a number of excellent and interesting after-dinner speeches. Father Finn, president of the Catholic Guild of Organists, and director of the Paulist Choir, presided as toastmaster, and his remarks were very significant. In speaking of modern music, he said that music has a divine obligation at present: to free itself from cubism and hypocrisy. He spoke, as did the others, of the high spiritual purpose of music and its relation to religion, and said that the custodians of music will be those who have a subconscious feeling of the divinity of music, and they must stimulate an interest in the growth of music generally. The chief value of music, he said, has been a psychological record of emotions and dispositions of the mind more than a direct appeal, but the future will give to music more power. It will begin to be a potent pivot around which other arts will swing.

George Gartlan, supervisor of music in the public schools of New York City, talked on "Progressivism Among Catholic Musicians." Mr. Gartlan emphasized the need of a broad, general education. A musician should be something more than a musician, and to be of real value he must also be master of the subject. Present day musicians are realizing and demonstrating this fact. He said that the natural outlet of music is in the church, and the Catholic Church has done much in upholding traditions, and preserving the best in music.

Miles Farrow, organist and master of choristers at the Cathedral of St. John the Divine, told of his "Early Experiences as Organist in Cardinal Gibbons' Cathedral." He was but eighteen when he was first engaged at the Cathedral at Baltimore, and has served in many large churches since then. During the last three years he has introduced polyphonic music at the Cathedral of St. John the Divine, and the Palestrina and Bach masses have been sung there.

Rev. Francis P. Powers, S. I., choirmaster of the Church of St. Ignatius Loyola, New York, had for his subject "The Dignity of Liturgical Solemnities." He said that the custodians of music must endeavor to form, not to flatter, public taste, and to set a standard of achievement that will

inspire people. He thought that adequate financial compensation might give greater opportunity.

Helen A. Joye, organist of St. Joseph's Church, New York, answered briefly and concisely the question, "Is Virtuosity Desirable in a Church Organist?" She expressed her belief that an organist should have a very thorough and careful training, must know church music thoroughly, have the ability to make careful selections of modern music, and differentiate between concert and church playing. A certain degree of virtuosity when coupled with other requirements is desirable.

A very brilliant talk on "The Coordination of Ideals and Efforts Among Catholic Organists" was given by the Rt. Rev. Monsignor McMahon, rector of the Church of Our Lady of Lourdes, New York, and chaplain of the Catholic Guild of Organists. He talked of the proper relation of music to religion, saying it must serve as the handmaid to religion, and that church music should be a prayer, not merely an artistic performance. He emphasized the need of preserving liturgical music.

Victor Baier, warden of the American Guild of Organists; Herbert Fry, president of the National Association of Organists, and Dr. Edwin Ryan gave impromptu addresses.

U. S. Kerr Arouses Enthusiasm in Elizabeth

Elizabeth, N. J., June 10, 1921.—On Tuesday evening, May 24, an appreciative audience greeted U. S. Kerr, bass-baritone, assisted by Cecil Arden, contralto of the Metropolitan Opera Company, in a concert given under the auspices of the Philathea Club. Both artists were cordially received not alone by the public but by the press as well. The Elizabeth Daily Journal said in part: "Mr. Kerr, whose offering left little to be desired, was assisted by Cecil Arden, contralto of the Metropolitan Opera Company, and William Reddick, pianist and accompanist, both of whom were enthusiastically received. It was difficult to decide which songs given by Mr. Kerr gave the most pleasure as he sang a wide variety of universal favorites. His voice, which is of splendid timbre, showed great depth of feeling and each word was enunciated with fine distinctiveness."

The critic of the Times selected one number in particular—"Believe Me If All Those Endearing Young Charms," which he referred to as "one of the hits of the night" and said after Mr. Kerr's rendition of it he was "loudly applauded."

H. L.

CHAMBER MUSIC ART SOCIETY

Editor of Musical Courier:

New York, June 10, 1921.

Referring to an article concerning the connection between the Chamber Music Art Society and the New York Chamber Music Society which appeared recently in several of the musical papers, we feel that it is only fair to state certain facts. The last thing in the world which we wish to do is to cause any confusion whatever as to the present status and makeup of the Chamber Music Art Society. It is true that this society is made up of several artists who were members of the New York Chamber Music Society. On October 1, 1920, the New York Chamber Music Society opened its season, and ten weeks later the said society was unable to continue its monetary obligations toward its members. In order to try and save that society and give it a chance to live and pay its debts the artists agreed to remain together until April 5, 1921, on the cooperative plan at reduced pay on condition that the remaining contracts should be turned over to the artists and the net proceeds be shared alike. On April 5, 1921, the society not only was unable to redeem the contracts but also withheld the money for one of the concerts and requested the artists either to release their five year contracts or forfeit the balance of the money due them. The artists would have signed these releases without a money consideration, if everything that followed had accorded with the agreement entered into, but when it became evident that the artists would not receive any of the back money, approximately \$2,500 for the concerts played and due them per agreement, unless they signed the releases, they refused because they resented the method adopted. It cannot be said that we were lacking in cooperation. The cooperative plan of government was a new thrill for us and we took especial pride in performing our work at all times with the utmost zeal and sincerity. The lavish praise of the press on our recent Pacific Coast tour was sufficient evidence to us of the results that are attainable through a self-governing body of artists.

In view of these facts the artists who remained under contract to the New York Chamber Music Society, being free from their contracts with the said society, organized at the end of April as the Chamber Music Art Society, but in no announcement given out by us do we claim to succeed the New York Chamber Music Society. With a single exception, we are a reorganization of all the artists under contract who on April 5 constituted the New York Chamber Music Society, and furthermore we also wish to say that Mr. Henrotte and Mr. Grisez, and no other individual, were mainly responsible for the artistic excellence of the New York Chamber Music Society. We at all times hoped that Miss Beebe would win the endowment of money expected; however, since this did not materialize, we think the New York Chamber Music Society could have shown a more appreciative spirit for the splendid cooperation that was entered into by the artists in this society's time of trouble, than trying to make it appear that the artists deliberately withdrew from Miss Beebe's association for the purpose of reorganizing, especially since we were willing to relinquish all our claims against the said society without a money consideration, and these claims of the artists aggregate a total in excess of \$160,000. We have been fair at all times and stand ready to go before any tribunal, judge or jury, on these points at issue. We are going to conduct our society honestly, with the highest artistic attainment uppermost in our purpose, and sincerely hope that in the future we shall not be obliged to ask the papers to give space to subject matter such as this.

(Signed) CHAMBER MUSIC ART SOCIETY,
EMIL MIX.
GEORGES GRISEZ.
RENE CORNE.
UGO SAVOLINI.
JOSEF FRANZL.

Cooper Records for Ampico

Word comes from Charles Cooper's managers, the Universal Concert Bureau, that he has signed a contract to record exclusively for the Ampico. Two of his records have appeared in the May and June catalogs, and it is said that there is a lively demand for them.

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Leman Presents Addison and Boccelli

Atlantic City, N. J., June 6, 1921.—J. W. F. Leman arranged a program of particularly high standing for the orchestral concert on the Steel Pier at Atlantic City on the evening of June 5. If Mr. Leman continues to present such soloists as he did on this occasion—Mabelle Addison, contralto, and Luigi Boccelli, baritone—and orchestral programs of a like nature, music lovers visiting Atlantic City this summer have some fine tonal treats in store for them.

Beethoven's "Prometheus" overture, Henry Hadley's impressive third symphony, Tschaikowsky's "Nut Cracker Suite," and Massenet's brilliant "Scenes Napolitaines" made up the orchestral portion of the program, and Mr. Leman's readings of these various works proved beyond a doubt that both he and his orchestra are vital factors in the world of music.

Mabelle Addison, as is well known, is an artist who has achieved much success in concert, festival and oratorio. She chose for her number on this occasion an operatic aria—"Ah! Mon Fils," from Meyerbeer's "La Prophete"—to which she was compelled to add two encores. She also was heard in a duet with Mr. Boccelli and had to repeat it. Miss Addison is a singer of rare ability and always presents her selections in a convincing manner. Hers is a contralto voice rich in quality, and needless to say she won the hearts of the large audience.

Mr. Boccelli's artistic singing of "Di Provenza il Mar" was enjoyed immensely. He is a pupil of David Bispham, and his work at this concert was a credit to his famous teacher as well as to himself. Mr. Boccelli sings with style and a deep understanding of the music and gives one the impression that he is inspired.

To maintain a standard it would be well for Mr. Leman to again present the same artists as well as programs of a similar class. X.

Frances Alda Settles Suit

The following article appeared in the New York Times of June 8:

"When the suit of Frances Alda, opera singer and wife of Manager Gatti-Casazza, of the Metropolitan Opera House, against the former Stock Exchange firm of Van Antwerp, Bishop & Fish to recover \$133,975, came up for trial before Supreme Court Justice Newburger yesterday, her attorney, John J. Curtin, told the court it had been settled. The action was marked discontinued.

"Mme. Alda sued for losses on stock transactions, alleging that William C. Van Antwerp, former head of the firm and member of the board of governors of the Stock Exchange, told her he would act as her broker in purchases of International stock, in which she was dealing on the advice of her friend, the late Capt. Joseph R. De Lamar, vice-president of the corporation. She said she told Mr. Van Antwerp where he could buy a block of 150,000 shares before the price began to rise, but he failed to obey her instructions. The attorneys declined to discuss the bases of settlement of the action."

The MUSICAL COURIER, however, has learned from an authoritative source that the sum collected by Mme. Alda in settlement of the case amounted to six figures.

Maryon Martin Directs "Ruddigore"

The Community Choral Club of Lynchburg, Va., directed by Maryon Martin, vocalist and instructor, so well known in New York and environs, gave the Sullivan opera "Ruddigore" with great success on May 20 and 21. So great was the success that this enterprising lady, founder and director, will hereafter have the backing of the Lynchburg Chamber of Commerce. This is a great thing to accomplish, for there are mighty few civic organizations backing musical affairs nowadays. At the performances named the following took part as principals: Coy Miller, William T. MacLeod, Nathan Morgan, L. G. Mauer, Hester Busey, Mary Ward, Evelyn Stone, Mrs. Erle Rucker, Eleanor Gregory, Fred. M. Davis, William M. Black and Bentley Ford.

Of course the leading singers were her own pupils, which speaks volumes for the affair, for she has the best voices of that vicinity in charge. Already she plans to give a grand concert, an oratorio and an opera next season, these being practically assured.

Charles Cooper to Teach This Summer

Charles Cooper, the pianist, has passed through an active season, playing many concerts, among which were those at Columbia University and in the Globe series, when Mary Garden sang and addressed the audience. In reviewing the latter concert the following day the New York Globe said: "When Charles Cooper plays the piano his own joy in his music is written so clearly upon his manner and countenance that it is translated equally to all who hear him and feel the exaltation of his astounding personality. He positively makes the notes dance and sing and roar—well, anything that any speaker can do."

Mr. Cooper has arranged to open his studios in New York City this summer for a special course to teachers and students desiring to take advantage of his ideas on touch, rhythm and expression. To those students struggling for light, this is an unusual opportunity to get hold of the fundamental principles of music and the art of piano playing.

Martinelli's Fall Concert Tour

Giovanni Martinelli, tenor, has cabled his safe arrival in Buenos Aires, after a perilous trip on muleback across the Andes Mountains, during which trip he suffered much from exposure and cold. Mr. Martinelli returns late in September to fill a concert tour in the following cities: Lexington, Ky.; Cleveland and Dayton, Ohio; Rochester, N. Y.; Montclair and Paterson, N. J.; Roanoke and Newport News, Va., and Portland, Me.

Schnabel Engaged by Detroit Symphony

Contracts were signed in the offices of S. Hurok's Musical Bureau this week for Artur Schnabel's appearance at two concerts of the Detroit Symphony Orchestra next season. The Viennese pianist is to make his debut tour in America next year. This is the first of a number of orchestral engagements now pending to which dates have been specifically set. He will play in Detroit on February 9 and 10.

JUST SENTENCES



NEW YORK FESTIVAL, April 2, 1921. (Verdi Requiem)

"Skillful phrasing and treatment of nuance, and an admirable breadth and authority marked the singing of Fred Patton."—*Sanborn, N. Y. Globe.*

HALIFAX FESTIVAL, April 12, 1921. (Messiah and recital)

"Whether in oratorio or on the concert stage, Fred Patton is now comparable with David Bispham when the latter was the supreme oratorio and concert artist of his day."—*Echo.*

FITCHBURG (MASS.) FESTIVAL, April 22, 1921. (Damnation of Faust)

"Fred Patton sang with an abandon that was infectious."—*Fitchburg Republican.*

GREENSBORO (N. C.) FESTIVAL, May 14, 1921. (Philadelphia Orchestra)

"Fred Patton sang the 'Prologue' and made such a smashing hit that he was recalled to sing three encores."—*News.*

GLENS FALLS (N. Y.) FESTIVAL, April 5, 1921. (Verdi Requiem)

"Fred Patton has a voice of unusual depth and sonority, admirably adapted to the demands of the work, and he interpreted his part with judgment and authority."—*Post-Star.*

NEW GLASGOW (N. S.) FESTIVAL, April 14, 1921. (Elijah and recital)

"Fred Patton is a wonderful singer."—*Chronicle.*

CHICAGO APOLLO CLUB, December 26, 1920. (Messiah)

"With a voice rotund, vigorous, and under excellent control, with singing of swinging vitality, richness and variety, Fred Patton was easily a star among the soloists."—*Moore, Journal.*

PHILADELPHIA CHORAL SOCIETY, February 28, 1921. (King Olaf)

"The chorus had the competent assistance of an exceptionally sound bass in the person of Fred Patton."—*Inquirer.*

DETROIT CHORAL SOCIETY, October 28, 1920. (Samson and Delilah)

"Fred Patton proved himself vocally adequate for Matzenauer and Althouse."—*News.*

ST. LOUIS SYMPHONY ORCHESTRA AND PAGEANT CHORUS, Nov. 30, 1920. (The Bells)

"Fred Patton, the baritone, was easily the star singer of the night, having an assurance that denoted a full understanding of the purpose of the composer, and a ring throughout the entire range of his voice that well accorded with the orchestra."—*Star.*

BOSTON HANDEL AND HAYDN SOCIETY, March 27, 1921. (Hora Novissima)

"Fred Patton, with a sonorous, manly voice and a musicianly style, made the most of his solo passages."—*Post.*

WASHINGTON (D. C.) ORATORIO SOCIETY, January 11, 1921. (Messiah)

"Fred Patton, who is of exceptionally good vocal caliber, in tone quality, interpretation and dramatic delivery, made a most satisfying impression upon the large audience, responding splendidly to the demands of the score."—*Star.*

WORCESTER (MASS.) ORATORIO SOCIETY, December 28, 1920. (Messiah)

"Fred Patton thrilled his listeners."—*Gazette.*

READING (PA.) CHORAL SOCIETY, January 25, 1921. (Redemption)

"Fred Patton bids fair to bring to modern ears a replica of the glories of Foli, Whitney and Formes."—*Heaton, Herald-Telegram.*

HARTFORD (CONN.) FESTIVAL CHORUS, May 4, 1921. (Tale of Old Japan)

"Fred Patton has developed a lot since his first concert appearance which took place here a little over two years ago, and showed his fine voice admirably."—*Courant.*

PATERSON (N. J.) CHORAL SOCIETY, December 2, 1920. (Redemption)

"It was a treat to hear the rare, resonant and rich baritone voice of Fred Patton."—*Guardian.*

LOWELL CHORAL SOCIETY, May 10, 1921. (Recital)

"It takes artistry to deliver songs as Fred Patton does."—*Courier Citizen.*

N. Y. ORATORIO SOCIETY, (Elizabeth, N. J. Branch), May 3, 1921. (Verdi Requiem)

"Fred Patton gave complete satisfaction."—*Journal.*

MUNDELL CLUB OF BROOKLYN, December 7, 1920. (Recital)

"Fred Patton electrified his audience."—*Eagle.*

POTTSVILLE (PA.) CHORAL SOCIETY, May 6, 1921. (Recital)

"One wonders if he has been taught by Caruso, due to his wonderful interpretations and other similarities that are to be noted."—*Republican.*

NEW BRITAIN (CONN.) CHORAL SOCIETY, May 18, 1921. (Creation)

"Fred Patton is the best bass soloist who has appeared before a New Britain audience for many a day."—*Record.*

NASHUA (N. H.) ORATORIO SOCIETY, January 28, 1921. (Golden Legend)

"Fred Patton's voice was displayed glorious in power and quality, and governed by dramatic conception, technical production and wonderful interpretation."—*Telegram.*

NEW BRUNSWICK (N. J.) RECITAL, February 18, 1921.

"Fred Patton has a rich, full and expressive voice, and its full beauty was brought out in his choice of selections."—*News.*

NORWICH (CONN.) MUSIC ASSOCIATION, January 3, 1921. (Recital)

"Fred Patton is comparable to David Bispham or Myron Whitney of older fame."—*Bulletin.*

NEWBURYPORT (MASS.) MUSIC CLUB, January 4, 1921. (Recital)

"I am compelled to say that I never expect to hear the Prologue sung better."—*News.*

THE FRED PATTON MANAGEMENT

HAENSEL & JONES

Aeolian Hall, New York City

MUNICH'S SEASON COMES TO END WITH TWO OPERATIC NOVELTIES

Flood of Music Ebbling Away—A New Morini Competitor—New Concert Hall Opened in Former Royal Palace

Munich, May 11, 1921.—The torrent of musical events, which has passed over our good city this last season, is gradually ebbing down to a low tide of gentle and tranquil flow. The Musikalische Akademie, Konzertverein, Bach-Verein, and all the other larger concert societies have had their "last night"; solo recitals are getting fewer, and of choicer quality since only artists of acknowledged superiority may dare to compete with any show of success with the luring attractions of our lovely Bavarian spring evenings—artists of such reputation as Karl Aagard Oestvig, the Norwegian tenor, who gave his last song recital before an audience of nearly 2,000; the great baritone, Emil Schipper; Maria Ivogün, who ranks at the present as one of Europe's greatest coloratura singers; the pianist Elly Ney, and Joan Manén, the celebrated Spanish violinist with an outspoken northern temperament.

THE OPERA DRAWS.

The opera, however, seems to be wholly exempt from the inclemencies and drawbacks of an advanced season and music tired brains, for it is crowded to the doors night after night; even operas of purely classical descent and contents, such as "Orpheus and Eurydice," which in former years could not successfully compete with works of romantic and veristic nature, draw about the same large audiences as "Tristan and Isolde," "Tiefland" or "Madame Butterfly." But the greatest wonder of all is that even works of contemporary composers and strongly marked modern tendencies, as for instance Franz Schrecker's "Die Gezeichneten" and Walter Braunfels' "Die Vögel" have found lasting favor in the eyes of opera goers.

"THE CROWS" CAME IN VAIN.

This kind fate and good fortune will, I fear, not fall to the lot of a brand new one-act comic opera called "Die Krähen" ("The Crows"), by Walter Courvoisier, which had its very first performance a few days ago. The

libretto to this work was written by Alois Wohlmuth, a former actor-member of the National Theater; its pleasing contents are taken from the fifth chapter of Benvenuto Cellini's autobiography (translated into German by Goethe); it is very humorous, has a witty dialogue, but affords but little opportunity for musical, and especially for lyrical, exploitation. Yet it is, what one may call a "good book," although not a musical one. At least the subtle symphonic style employed by Courvoisier in the composition of this book, whose chief good points are vested



EDITH LORAND.

A young Hungarian violinist of unusual talent and ability.

in a comical dialogue which must be heard and understood, could not meet the requirements of the case. And still, taken by itself, it is good, it is even excellent music.

TOO MUCH SOUND.

Courvoisier, who by the way is professor of composition at the Academy of Music in Munich and the son-in-law of the famous Ludwig Thuille, is an excellent musician, and well versed in his art. He is a typical representative of what is called the "Music School," whose chief prophet is Richard Strauss; but whereas Strauss has long ago, for instance in his "Ariadne," come to recognize the recitative as inseparable from the true comic opera style, Courvoisier sadly neglected this stratagem with the result that all the humorous points of Wohlmuth's libretto were drowned in an abyss of voluble music and sound.

A GRIMM OPERA.

Together with this comic opera, a one act pantomime, "Der Zaubergeiger" ("The Magic Fiddler"), by a young

and hitherto unknown composer named Hans Grimm, was also given for the first time. It is based on a fairy tale taken from the famous compilation by the brothers Grimm, to whom the composer, however, is not related in any way. The story is very simple and yet it is imbued with dramatic force.

A strolling young fiddler meets a lovely princess, who is at first enchanted by his playing and soon after by his ardent and passionate wooing. The court-fool, however, who is himself madly in love with the princess, is listener to the innocent cooing of the two; so the fiddler is apprehended and, in spite of the maiden's pleading, doomed to the gallows by the enraged king. The fiddler's last request—to play once more—is granted; a motley court assemblage listens enraptured to the magic sounds, but gradually the rhythm changes and king, courtiers, soldiers, hangmen and all begin to dance.

At first swaying gently to and fro they soon spin around in maddened ecstasy, a wild and furious chase begins until they all sink exhausted to the ground. The king is willing to grant another favor to the doomed man, who serenely stands on his ladder with the noose around his neck. He avows anew his love for the princess, whose hand he demands. The king's wrath breaks out afresh, but the fiddler quickly sets on his bow again and amidst thunder and magic appearances the dance begins again, wilder and more riotous than before. And the maddest dancer among them all is the court-fool. The aged king at last breaks down at the foot of the ladder, promising to grant the request of the strange fiddler who—of course—turns out to be a real prince of accredited royal blood.

To this splendid spectacle, which was beautifully staged by our ballet master, Heinrich Kröller, and perfectly executed by the corps de ballet, Grimm has written well sounding and catchy music of a not very high artistic niveau but well adapted to the psychological and other requirements of the scene. It was a great and well deserved success. Both novelties were conducted by Robert Steger, who once more proved himself to be an orchestral leader of exceptional qualities.

ANOTHER HUNGARIAN.

Munich has heard a new violinist, scarcely twenty years old and remarkable both for talent and personality. Her name is Edith Lorand; she is a Hungarian by birth and a favorite pupil of Jeno Hubay. Slight in appearance, with jet black hair and eyes, she mounts the concert stage and one feels at once the power emanating from a personality musical to her finger tips in the full meaning of the word. She has the vehement and fiery temperament of her race; her rhythm, firm as it is, seems to have nothing to do with schematic metrical division, but manifests itself as a living thing, something born out of the irresistible impulse to make—to be—music. That, indeed, seems to be the key to this problem, for there is something problematic about a young girl, who with the outer appearance and mien of child-like innocence pours forth such an impassioned, volcanic torrent of sound. True, her style of interpretation, for instance the Brahms sonata in A major, is not yet absolutely lucid and clarified; it is nevertheless irresistible and utterly fascinating as the expression of an unsophisticated and eminently musical mind, free from deadly routine and academic "correctness." In technic she is the equal of her celebrated colleagues and superior to the normally gifted. Her bow arm presents a wonderful combination of grace, sureness and strength. Her tone, not even in the ecstasy of tumultuous expression, never loses any of its beauty, warmth and clearness. On the whole, Edith Lorand seems to count among the really elect, and that is the reason why I have dwelt at length upon her talent, which is as rare as its musical utterances are elevating.

ROYAL PALACE YIELDS CONCERT HALL.

Finally the opening of a new concert hall is to be recorded; it is located in the Royal Palace (residence of the former king) and figures under the name of Herkules-Saal. This hall, with its historic stairway and beautiful and spacious accessory rooms, is splendidly adapted for concert purposes, with its lofty ornaments, Venetian candelabra and tall French windows it gives the impression of quiet elegance. The acoustics are all that could be wished for. A number of concerts have already been given here.

ALBERT NOELTE.

Gaylord Yost Commends Stoeving Method

Gaylord Yost, violinist, recently wrote Paul Stoeving praising the latter's book, "The Mastery of the Bow" and "Right Arm Gymnastics," as follows:

My dear Mr. Stoeving:

Permit me to heartily and sincerely congratulate you upon your book "The Mastery of the Bowing Subtleties" and the supplement, "Right Arm Gymnastics." After carefully reading these works I am moved to express the opinion that they are the very last word in the great art and science of bowing. You have contributed an extremely valuable work to teachers and serious violin students who, I am sure, feel a deep gratitude for your noble efforts.

The work is so thorough, so exhaustive in the treatment of the aesthetic as well as the scientific aspects of the subject, and withal so illuminating in the style of presentation. You have removed many stumbling blocks from the path of ambitious violin students. Bravo! The work should be in the curricula of every school of music in America and I can assure you that I shall take a genuine pleasure in using it in my teaching henceforth.

Will you not send me an autographed photograph of yourself to add to my collection of the men who have done things in art?

I am notifying my publishers, The Boston Music Company, to send you copies of some of my recent pieces for the violin and piano which you will please accept with my best compliments.

Sincerely yours,

(Signed) GAYLORD YOST.

Meadow Lodge, Fayette, Ohio, May 27, 1921.

Receipts of Kubelik Tour Said to Be \$126,400

On May 15, Kubelik's concert tour of seven months' duration closed, the total receipts of which, according to his manager, Otokar Bartik, amounted to \$126,400. Mr. Bartik stated that the violinist, after deducting his expenses of \$15,200, retained a balance of \$84,150, with which amount he returned to Europe. According to his statement, Mr. Bartik netted as his profit from this tour about \$27,050 . . . a tour which he says was the biggest financial success of any of the previous Kubelik tours.

Otokar Bartik Sails for Europe

Otokar Bartik and his wife sailed on the S. S. France on June 9, bound for Europe where Mr. Bartik will look for some new artists for next season.

Frederick Hunter
TENOR

"Sweetness of tone and accuracy of pitch."—The Baltimore Sun.

Management HAENSEL & JONES, Aeolian Hall, New York

LEO ORNSTEIN

"One of the big men of the pianoforte."—Chicago American.

"The Ornstein of today is a different and much greater Ornstein than the artist of former years. The exuberance and fire and the wonderful dramatic power are still in evidence, with the addition of a lyricism as exquisite as it is rare. Ornstein has become a lyric poet in tones."

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THE FINNISH OPERA IN HELSINGFORS

Helsingfors, Finland, May 1, 1921.—In the seventies of the last century, when Dr. Karlo Bergstadt, the founder of the Finnish National Theater, established his "lyrical department," Finland's musical life was still in its infancy. Although this so called "Old Finnish Opera" possessed very good vocalists—among them Alma Fohström, whose coloratura became world renowned later on—it was not able to exist for more than six years, owing to financial difficulties. Helsingfors, Finland's capital, then counted thirty to forty thousand inhabitants, who were divided into two lingual groups, Finnish and Swedish, as is still the case today.

The old Finnish Opera came to an end in 1879, as the support it received did not warrant its further existence, and for many years Finland's capital remained without an opera house of its own. Occasional operatic performances were given during the course of the winter at one or the other theaters of the city, either with the aid of local artists or foreign visitors of Italian, German and Russian nationality. These performances served to keep the interest of the rapidly growing population awake on all matters pertaining to opera, and the question of the reestablishment of a purely operatic stage was never wholly lost sight of.

In 1910 a number of enthusiasts definitely resolved to found an opera in Helsingfors. The director of the Helsingfors concert bureau, Edward Frazer, whose work as impresario is recognized even outside of his own country, and the best known of all Finnish vocalists, Aino Ackté (former prima donna of the Paris Grand Opera, and for a time a member of the Metropolitan Opera in New York), put themselves at the head of the undertaking. A good ensemble was easily organized from the excellent vocal material for which Finland has long been noted. Thus the so called "Native Opera" came into being, soon to change its name, however, into the more suitable and appropriate one of "Finnish Opera."

During the early period of its existence, the Finnish Opera gave performances at several of the dramatic theaters in Helsingfors, but prospects of a new building of its own still appeared extremely remote when a sudden solution of this much debated problem came about. It may be remembered that in 1918 Russia's sovereignty came to an end in Finland. The Russian troops who had joined forces with the Communist Socialists against the lawful administration were driven out of the country and Finland gained its independence and was speedily recognized by the great powers. Once the Russian rule was swept away, all Russian institutions disappeared in consequence. The Russian Governor-General had had his own theater in the capital, built from Finnish funds. This now became the property of the state and was rented by the government to a private company called the "Finnish Opera Corporation." The building was set in order and at last Finnish Opera had a home of its own.

IN ITS NEW HOME.

The new opera house was opened on January 19, 1919, with a gala night, and from this date onward the Finnish

Opera has averaged four performances a week. The public has extended its support to the undertaking in a degree that augurs well for the future, although there has been no lack of initial difficulties. The opera is a private enterprise, but it is subsidized both by the Finnish state and by the city of Helsingfors.

Director Edward Fazer, to whom we have referred above, is the very soul of the undertaking, and the establishment of an opera in the capital is largely due to his exertions. This highly cultured and patriotic man has realized the dream of his life, and in the musical chronicles of Finland he will occupy a place equal to that position which Dr. Bergbom, the founder and pioneer of dramatic art in Finland, occupies in the history of the Finnish stage. Director Fazer has gathered together a number of vocalists and musicians of repute, whose achievements are most laudable.

The Finnish Opera gives its performances mainly in the native tongue, but it also takes the cultural proclivities of the Swedish speaking minority into consideration, and includes in its programs a certain percentage of operas sung in Swedish. The following repertory, which the Finnish Opera has presented in the first two years in its own home is a test of the lofty aims of the undertaking. It comprises "Carmen," "Faust," "Tales of Hoffmann," "Mignon," "Magic Flute," "Tannhäuser," "Lohengrin," "Valkyrie," "Tristan and Isolde," "Tiefland," "Barber of Seville," "Rigoletto," "Trovatore," "Aida," "Cavalleria Rusticana," "Pagliacci," "Bohème," "Madame Butterfly," "Tosca," and "Eugene Onegin" and "Iolanthe," by Tschai-kowsky.

NATIVE OPERA.

In addition, the repertory also includes two Finnish compositions, "Regina von Emmeritz," by Merikanto, and "Kullerwo," by Launis. The text of Launis' "Kullerwo" was written by himself, and is based on a drama of the same name by Finland's greatest author, Aleksis Kiwi. The principal character, Kullerwo, is one of the heroes of the national epic poem, the "Kalevala." The opera in itself is a tragedy on purely modern lines; one might almost declare it to be a stride in advance of the newest German or French schools. Besides "Kullerwo," Dr. Launis has composed a comic opera, "Seitsemän veljestä" ("The Seven Brothers"), based on the most popular book in Finland, Aleksis Kiwi's great national novel. Dr. Launis is also a well known scientist and one of the systematically schooled investigators of Finnish folklore.

Professor Oscar Merikanto, the other native operatic composer, is one of the most productive Finnish writers, and extremely popular as the author of numerous Lieders. His opera, "Regina von Emmeritz," is founded on a historic play by Zachris Topelius, dealing with the participation of the Finnish military in the army of the King of Sweden during the Thirty Years' War with Germany. His style somewhat resembles that of the modern Italian school, especially Puccini. Professor Merikanto has already written two operas, "Pohja neito" ("The Virgin of the North"), on a Kalevala motive, and "Elinan surma" ("Elina's Death"), a romantic Finnish drama founded upon a medie-

val epic. Incidentally "Pohja neito" is the oldest Finnish opera.

Other Finnish writers of opera are Selim Palmgren, the pianist and composer at present concertizing in America; Prof. Erkki Melartin, director of the Helsingfors Conservatory, and Max Reger's youthful pupil, Aarre Merikanto, Prof. Merikanto's son.

Finnish operas, like Finnish music in general, bear the impress of the national character, although their composers vary widely in their artistic aims. The existence of an established opera will naturally have a rejuvenating and strengthening influence on the musico-dramatic production, which has hitherto been far less voluminous than the orchestral output.

THE PERSONNEL.

The personnel of the Finnish Opera is chiefly composed of native artists, although several first-class foreign singers are engaged as well. An international exchange may now be said to have set in, for Finnish vocalists have been heard at the Berlin and Dresden State Operas, as well as in other centers. Oscar Merikanto, who is also a celebrated organ virtuoso, and the well known German conductor, Franz Mikorey, act as musical directors of the Finnish Opera. The singers include Adolf Lussmann, Enrico Arensen and Wainö Sola, tenors; Lillian Granfelt and Erna Gräsbeck, sopranos; Irma Tervani and Greta von Haartman, mezzo sopranos; William Hammar and Eino Rautavarra, baritones; and Yrjö Somersalmi, basso. Jacques Goldberg and Hermann Gura are the stage managers.

Thus, after forty-five years of experiment and endeavor, the hope of all friends of Finnish music has been fulfilled. When the new opera house, for which a very favorable site has been reserved in Helsingfors, shall have been erected, the Finnish Opera in its further development, will certainly have attained an artistic standard commensurate with the high intellectual status and the achievements of this numerically small, but mentally active race in the very north of Europe. The Finnish Opera will then be entitled to assume the name which is in consonance with its underlying purpose, namely, the name of "Finnish National Opera." E. KATILA.

Louis Cornell to Summer in California

Louis Cornell, well known American concert pianist, has just closed a particularly strenuous season. Aside from his numerous public and private concert engagements, Mr. Cornell devoted many hours daily to teaching at the New England Conservatory of Music, Boston, where his success was so pronounced that he was immediately reengaged for next season. Mr. Cornell will spend the entire summer in rest and recreation in Alma, California.

Keene Festival Brings Dates for Lewis

Goldina de Wolf Lewis made a splendid impression when she appeared at the recent Keene Festival, when her fine voice and appealing personality brought her three concert engagements for the coming season. As a result of the Keene Festival, Miss Lewis also was engaged to sing at Meriden, N. H., June 22.

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DENVER'S MUSIC WEEK PROVES A GREAT SUCCESS

Local Musicians Show Their Ability—Two Performances of "Martha" Successfully Given—Los Angeles Philharmonic Orchestra Is Heard, with Elizabeth Rothwell, Richard Buhlig and Emil Ferir as Soloists—New York Philharmonic Delights—Rosa Ponselle in Concert—Annual Denver Composers' Program—Notes

Denver, Colo., May 29, 1921.—Music Week, May 15 to 20, surpassed in popular interest and smooth execution the most sanguine hopes of its sponsors, and will probably remain an annual feature of Denver life. The best of the city's talent gave itself unsparingly in daily concerts at all hospitals, orphanages and other public institutions; and two or three events of especial interest occurred each day at the Municipal Auditorium to which great crowds flocked. One of these was the contest for silver cups of all the high school choruses and orchestras in the city—South Side and North Side highs, respectively, being the winners.

Music Week served to introduce to the public the newly organized string quartet which promises to become one of the finest of its kind in this section of the country. It is composed of musicians who have had much experience, and will fulfil a real need in the city's music life. The first violin is Henry G. Trustman, concertmaster of the Vavalo Orchestra; Walter C. Nielsen, who plays second violin, has played with the Denver Philharmonic Orchestra and other similar organizations; Maurice Perlmutter, viola, has played with the Russian Symphony under Altschuler; Sigurd Fredericksen, cellist, has played with the Cincinnati and Detroit orchestras.

EVENTS OF THE WEEK.

Other events of Music Week were concerts by the Greeley Philharmonic Orchestra; by one hundred members of the Denver Music Protective Association; Yeager Male Quartet, assisted by Riccardo Forrest, violinist; Denver Drum Corps; El Jebel Shrine Band; an evening of dances, presented by pupils of Naomi Alfrey, Mme. Marini, Miss Nathan, Lillian Cushing and the Da Pron Dancing School; concerts by Palmer Christian, municipal organist; Denver Teachers' Choral Union, and children's chorus of 2,500 from the city schools; and an all-nations' entertainment, representing sixteen nationalities in a delightful varied program.

TWO "MARTHA" PERFORMANCES.

The culmination of the entire week were the two capital performances of Flotow's "Martha," given under the capable direction of John C. Wilcox, with a different cast each evening. Both performances were extremely smooth

and enjoyable, the principals and chorus reflecting great credit on the director. The orchestra, costuming, etc., was entirely adequate. The principals for the first performance were Ruth Hammond Thies, Florence Lamont Abramowitz, Robert H. Edwards, L. R. Hinman, James E. Youngs and B. H. Gilbert; for the second, Alice Forsyth Mosher, Dorothy Hays Madden, Harry G. Goodheart, Horace Wells, Everett E. Foster and Inig Robinson.

LOS ANGELES PHILHARMONIC IN TWO CONCERTS.

As a splendid climax to Music Week, the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell conductor, gave two excellent concerts on Saturday, under the local management of A. M. Oberfelder. It is a magnificent organization with a brilliant conductor who never fails to impart plenty of spirit and vivacity to the ensemble. The soloists of the afternoon were Emil Ferir, viola virtuoso, in compositions of his own, and Richard Buhlig, in Liszt's second piano concerto. In the evening, Elizabeth Rothwell, soprano, sang "Elsa's Dream," the entire program with the exception of the Tchaikowsky symphony No. 5 being devoted to Wagnerian music, which was performed with inspiring brilliance.

NEW YORK PHILHARMONIC WITH STRANSKY AND HADLEY.

Following close upon the week of grand opera came the New York Philharmonic Orchestra, with Josef Stransky and Henry Hadley as conductors, on May 5, this thoroughly delightful concert being also under the local management of Robert Slack. One of the most striking numbers on the program was "The Culpit Fay," by Henry Hadley, conducted by the composer.

At the end the orchestra responded to an insistent encore by giving a truly splendid performance of the prelude to Act III of "Lohengrin."

ROSA PONSELLE ATTRACTS THOUSANDS.

Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, attracted about 4,000 persons to the Auditorium May 10 and astonished them by the glory of her voice. Her program was admirably chosen and displayed her present attainments to brilliant advantage. It was an Oberfelder concert.

LOCAL SOCIETY GIVES HERBERT WORK.

One of the most ambitious amateur performances of the season was the Victor Herbert musical comedy, "The Only Girl," given by Pi Beta Phi of Denver University. The play was staged in the Municipal Auditorium and was genuinely enjoyable. There were plenty of lovely, fresh voices, the orchestra was good and the parts all thoroughly rehearsed, with results that called forth much enthusiasm.

ANNUAL DENVER COMPOSERS' PROGRAM.

The annual Denver composers' program, sponsored by the Denver Musical Society, was given May 16 at the home of Mrs. Junius Brown, under the chairmanship of Blanche Dingley-Mathews, and served to bring to light many new composers of marked talent. It presented such pretentious compositions as the piano concerto by Francis Hendriks and a string quartet by Horace Tureman, as well as several smaller compositions. The composers represented, in addition to these two, were Eunice Springer Bair, Lulu Lewis Eisenman, Mrs. Fred K. Peterson, Mrs. R. E. Hays, Ralph S. Verner, Mrs. Forest Rutherford and Estelle Philheo.

NOTES.

Valdo Vernon Garman, pupil of Paul Stauffer, president of the Denver Conservatory of Music, gave his graduation piano recital at the Central Presbyterian Church. The work accomplished so far by this young man, together with his talent and persistence, indicate a fine future.

A Colorado Springs concert which attracted many Denver music lovers was the violin recital, May 25, of Louis Persinger, concertmaster and assistant conductor of the San Francisco Symphony Orchestra. Mr. Persinger combines luscious tone, brilliant technique and a poetic and compelling temperament, and his admirable program which contained several unusual and most delightful numbers, including two by American composers, was received with great enthusiasm. The artist was forced to respond to numerous encores.

Estella Moore, pupil of Anna Knecht, gave an enjoyable program, May 27, at the Central Christian Auditorium, making her first formal appearance before a large audience. She presented the "Appassionata" sonata, Beethoven; C sharp minor scherzo and nocturne, Chopin; Liszt's sixth rhapsodie, and compositions by Debussy, Godowsky, Juon and Strauss-Bach. She displayed an excellent tone and clean technique, combined with an abundance of temperament and poise, all of which promise well for her future. Dorothy Hays Madden, from Miss Sim's studio, assisted with a group of soprano numbers charmingly rendered.

The closing program for the season of the Tuesday Musical Club was given last Tuesday evening. The following were elected as members of the board of directors for the ensuing year: Mesdames Carl Arbenz, Charles Allen, W. H. Bird, Don Dix, Harry Hastings, Garfield James, Howard Sleeper, Frank Phillips, Jason Wells, J. B. Williams and Wilbur.

The final meeting of Josephine Trott's violin class occurred May 29 when the prize for the student showing the best position, tone, intonation and memory during the season's monthly play-meetings, was awarded to Freda Thompson.

At the annual election of officers of the Denver Musical Society the following were chosen: president, Edith Louise Jones; vice-president, Edwin J. Stringham; corresponding secretary, Ruth Ellen Dodds; recording secretary and treasurer, Edith Perry; auditor, Paul Clark Stauffer, and two directors, Warren Turner and Anna Knecht. J. F.

Philharmonic Subscriptions Going Fast

With Philharmonic arrangements for next season concluded which embrace the engagement of Josef Stransky as conductor, Henry Hadley as associate conductor, and Willem Mengelberg and Artur Bodanzky as guest conductors; Fritz Kreisler, Paul Kochanski, Alexander Schmutler, Erika Morini, Sergei Rachmaninoff, Harold Bauer, John Powell and Percy Grainger as assisting artists, and the question of the orchestra's personnel disposed of satisfactorily, the offices of the society might naturally be supposed to relax into a summer of inactivity. Contrary to such supposition, this season of the year presents a veritable rush in the clerical work of the organization. Subscriptions are renewed, or, as occasionally happens through changes of residences and for reasons regrettably stated, released; orders from new subscribers and applications for particular locations from older ones are taken from the files and faithfully attended to; letters are written and form acknowledgments mailed in response to reservations and checks received; card indexes are rearranged, and a multitude of detail resolved into orderly form for facilitating the work of seating next season's audiences at the Philharmonic concerts at Carnegie Hall, the Metropolitan Opera House and the Brooklyn Academy of Music.

The merging of the National and Philharmonic orchestras has naturally resulted in increasing the number of applications for seats at the Philharmonic concerts. Subscriptions for the fourteen Thursday evenings, eighteen Friday afternoons, six Saturday evenings and twelve Sunday afternoons at Carnegie Hall, the ten Tuesday evenings and two Sunday afternoons at the Metropolitan Opera House, and the six concerts at the Brooklyn Academy of Music are received at the Philharmonic offices at Carnegie Hall.

The Philharmonic Orchestra was greeted on its return from the coast to coast tour with an unusual display of the Philharmonic colors on Seventh avenue. The billboards on the Seventh avenue side of the Carnegie Hall Building were filled with Philharmonic posters containing next season's announcement. This was in addition to the space devoted to Philharmonic advertising on Fifty-seventh street.

Activities of Samuel Gardner Abroad

Samuel Gardner was decidedly successful in his two Berlin recitals on May 30 and June 7. Albert Coates, the English conductor for whom the violinist played his concerto while in England, gave Mr. Gardner a flattering letter of introduction to Arthur Nikisch in Berlin, and Mr. Gardner expects to be able to present his tone poem, "The New Russia," during his stay there. From Berlin the violinist will proceed to Paris. His return to America was scheduled for September, but Mr. Coates has offered to present him both as soloist and composer at one of the London orchestral concerts in his violin concerto, should he arrange to prolong his stay until the fall opening of the London series.

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Alma Beck Invites Comparison at Keene Festival

Of all the younger contraltos now appearing on the concert stage, Alma Beck inevitably and repeatedly invites comparison with the older and famous contraltos before the public today, and comes off victorious, as the following from the Keene Evening Sentinel of May 27 would indicate: "Miss Beck displayed a wonderful contralto voice, capable of great possibilities. Though it was of a different quality than that of Mme. D'Alvarez, who sang Thursday night, Miss Beck was no less a favorite than the Peruvian artist. Reaching down to the depths of the baritone and then soaring to the high notes of the mezzo soprano, her voice never gave the impression of change in tone, which is so noticeable in most contraltos."

Klibansky Pupils Successful

Sergei Klibansky, the New York teacher of singing, has recently received newspaper clippings about the successful appearances of two of his Western pupils—Katherine N. Rice, who gave a concert at the First Baptist Church, Tacoma, Wash., when she created an excellent impression, received hearty applause and had to give several encores, and Vivian Strong Hart, coloratura soprano, who was soloist with the Orpheus Club, Tacoma's distinguished choral society. The daily papers speak highly of the clarity and flexibility of her voice, the purity of her tones and attractive personality.

Mr. Klibansky gave two more pupils' recitals, May 31 and June 3, at the Y. M. C. A. Auditorium, New York, and at the Mt. Kisco Methodist Church, Mt. Kisco, N. Y. The following pupils appeared: Alveda Lofgren, Adelaide

De Loca, Florence Eckert, Miriam Steelman, Juliette Velty, Elizabeth Bloch, Ruth Miller, Grace Liddane, Sara Lee, Elmer Dietz and Salvatore Feldi. Mary Ludington was the capable accompanist.

Lenora Sparkes Sails

Lenora Sparkes closed her season by giving a recital under the auspices of the Monday Musicales of Doylestown, Pa., on May 26. It was the most ambitious undertaking ever made by the club, but was so successful from every



LENORA SPARKES AND ROGER DEMING,
At Doylestown, Pa.

standpoint that it is now planned to give a series of recitals by visiting artists the coming season. While in Doylestown, Miss Sparkes and her accompanist, Roger Deming, were the guests of Mrs. F. B. Jackel at Glen Echo Farm, where the accompanying snapshot was taken. Miss Sparkes sailed on the Mauretania on June 15, and will spend the summer in England.

Greenwich House Music School Students

The last of three concerts given by the students of the Greenwich House Music School was given on the evening of June 15 with splendid results.

Tollefsen Students in Recital

The recital given by the students of Carl and Augusta Tollefsen in the auditorium of the Manual Training High School, Brooklyn, June 3, was by no means an ordinary pupils' concert, but a real professional affair. There was no amateurishness in the rendition of any of the numbers. All deserve high praise for the enjoyment imparted to the audience, which was generous in expressing appreciation. No encores were allowed, but all acknowledged with a bow the persistent applause. These selected pupils showed high technical efficiency and artistic rendition. One remarkable feature was that girl violinists predominated. The opening number was a quartet for violins and piano, "Hope March" (Papini), participated in by Dorothy Grundy, Esther Ecklund, Isabel Gould and Marion Aalbue; Bernard Knudsen rendered De Beriot's concerto in A minor for violin; Edith Roos gave Mozart's sonata in F major (finale), and Raff's "Impromptu Valse"; Esther Ecklund was heard in Papini's "To a Flower" and Newlands's "Polonaise Caprice"; Dorothy Grundy in Tchaikowsky's "Serenade Melancolique"; Elizabeth Murphy in Raff's "Etude Melodique" and Rachmaninoff's C sharp minor prelude for piano; Violette Canepa in Wieniawski's "Romance and Rondo Elegant," op. 9; Otto Bender in De Beriot's concerto in G minor for violin, op. 76; Isabel Gould in Olson's "Devil's Dance," Chopin's C sharp minor nocturne, and Moszkowski's scherzo for piano; Mercedita Wagner in Massenet's "Meditation" from "Thais" and Nachez's "Gypsy Dances"; Kathryn Makin in Chopin's impromptu, op. 66, Beethoven's "Turkish March" and Liszt's "Valse Impromptu," and Anthony Di Trinis in Mendelssohn's concerto for violin.

Hard work and persistent training have brought the students proficiency, and all are indebted to Mr. and Mrs. Tollefsen for this guidance, rather than to distinctive talent. They have been led in the right way to the point where they can show for themselves.

Just previous to this notable affair, two other Tollefsen musical occurrences should be noted, the May 9 annual reception and musicale attracting much attention. Mr. and Mrs. Edmund Severn, Mr. and Mrs. Henry Allen Price, and Signor Eugenio De Pirani were honor guests, some of them, with Charles Vaughn Holly, tenor, and the Tollefsens, taking part in the musical program.

May 16 the junior piano and violin students of this artistic couple appeared in an evening of piano and violin music, assisted by Kathryn Makin and Anthony Di Trinis, some fourteen numbers being presented. All three affairs were heard by large audiences who listened with attention and applauded with vigor.

Two Engagements for Piastro

Mishel Piastro, the Russian violinist who is now conceded to be among the best of newcomers presented last season, will have his vacation rudely broken by appearances in the summer months.

During the month of June he is scheduled to appear in concerts in Pittsburgh, Pa., and in Elizabeth, N. J. At the former he will have Percy Grainger as his artistic partner, and at the latter, it will be the celebrated tenor-cantor, Josef Rosenblatt. These are but two of the engagements which Piastro will fill during the warm months.

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Havana, Cuba, June 1, 1921.—To coincide with the general spirit of wining and dining, celebrations both public and private in honor of the inauguration of the new President on May 20, Adolfo Bracale placed his May season at this particular time. All Cuba, and especially Havana, always celebrates most elaborately and enthusiastically May 20 which is the day of Cuban Independence, but every fourth year the inauguration ceremonies of the presidential election take place on that day and, as a result, celebrations are rife for days before and afterward. Cuba is happy, and when she is happy she is hilarious, extravagant and most fascinating.

It would have been a difficult matter to have searched the roster of available singers and selected two who would

or could have achieved a greater success than did "Manon" on Monday night, May 16. Rosina Storchio stands in the hearts of the people here as an idol—a singer whose every note they fairly hang on, an artist whom they admire intensely, and a woman who is loved devotedly both by public and members of the company. In precisely the same position is Tito Schipa. The personalities of these two singers, their unpretentiousness and their generosity in repeating many arias, have endeared them to the patrons of Bracale. Manon is unforgettable in the interpretation of Storchio. The beauty of her voice intensifies the study that she has made of the part. Schipa's every note was of a truthness and a quality that is too seldom equalled. The opera was a tremendous success and this was due in part to the fineness of the work of Padovani, the director. He has a way of getting the very best out of both artists and chorus and the amount and type of work that he had put into this production showed up in high lights.

Perhaps the fact that Bracale saw fit to give three performances of "Manon" is the best test of the way in which it was done and the way that Havana received it.

DEBUT OF DANISE IN "HAMLET."

It is a bit of a mystery why a people so noted for their happy temperament as the Cubans should give such a place in their affections to "Hamlet," but whatever the reason the fact remains that it is one of the most popular operas presented to this public. It may be the psychology of contrasts—"quien sabe?" with that shrug of the shoulders which denies the subject further consideration!

The role of Hamlet has been a study with Danise for a long time and this occasion was his first presentation. That probably accounts for the perceptible nervousness and the tremor in his voice for a considerable portion of the first half of the opera. His audience seemed to like his voice in this role, more especially when it was given for the second time at a matinee on the following Sunday.

The remainder of the cast was quite interesting—Angeles Otein sang Ophelia and she has the right sort of voice for it. The King was sung by Bettoni and, as usual, he furnished the tonal base of the cast. His is a voice of such resonance and depth that it is always a perfect joy to hear him. The Queen was sung by Rhea Toniolo who has a voice of great volume and some tones that are particularly fine. On the whole, the cast was excellent and the opera well presented.

A TWIST OF THE WRIST AND "TRAVIATA" BECOMES "TOSCA."

The attraction of Storchio in "La Traviata" brought a crowded house to the National Theater—and kept them there—and kept them there—and kept them there, until finally even a Cuban audience became impatient as it

lacked only a few minutes of ten and still nothing had happened and all was quiet on the front, far too quiet. About that time, a gentleman appeared and uttered the words that "Storchio was unable"—He got no further. They had come to hear Storchio and if she was not going to sing they were going to, at least, say what they thought about it. Whereupon, there started a perfect pandemonium of hissing and clapping and shouting until it was impossible to hear or think. After about twenty minutes, it was possible to discover that Schipa would sing "La Tosca" with Nieto. With the small matter of having to make three attempts to start the first act, things were quite serene after that.

It is impossible to praise too highly the work of Nieto, who at the very last possible moment stepped into the breach and sang and acted the role of Tosca so that she brought the house to its feet with unstinted admiration and applause. Nieto is an actress of striking ability and she sang with an intensity that carried her voice to high points of achievement. The role of Scarpia was entrusted to Danise, who sang it well.

The honors of the evening went primarily to Schipa. Schipa is a splendid Cavaradossi and he sang beautifully. He is an artist of the first water and shows it on every occasion that is given him.

STORCHIO IN "MADAME BUTTERFLY" PROVES BIG SUCCESS.

Rosina Storchio, who years ago created the role of Cio Cio San in Italy, presented it to Havana on Monday night of this week. She had been ill with a throat which was badly affected by the prevailing weather, but she recovered in time and made Butterfly a thing of beauty. Hers is an interesting interpretation and one need scarcely add that the role is well adapted to her voice.

Pinkerton was sung by Julian Mario, and it was his first presentation of the part. His is a good tenor and he did well with it. He will do better, of course, when he has the opportunity of working it out in more detail. Sharpless was sung by Carlos del Pozo.

FATICANTI AND SCHIPA IMMENSE HIT IN "RIGOLETTO."

Because of a slight difference of opinion between the management and Danise, he did not sing the title role as had been billed. An announcement to this effect was posted in the foyer and those who cared to were granted cancellation of their tickets. At the beginning of the fourth act no cancellations had occurred.

The opportunity to sing Rigoletto at this time was an unexpected bonanza for Faticanti, and he rose to the occasion in a mighty leap and gathered to him as a man, the house applauding and shouting "Bravo! Faticanti," and "Bis!" The high excellence of his voice and his acting in this role have been noted at length in these columns on a previous presentation. Suffice it to say that this time he sang even better than he did at the former opera and he was indeed a Rigoletto that will stay in one's memory for a long time.

As for Schipa, he had to repeat every aria that he sang and sing the "Donna e mobile" three times!

Gilda was well sung by Angeles Otein, who is closely held within the hearts of the people of Havana. Sparafucile, taken by Bettoni, was excellent. On the whole, the opera was an immense success, perhaps, with the exception of "Manon," the best of the season. Padovani, the director, was at his best on this occasion and obtained splendid results, for which he was acclaimed time and again. He was pelted with straw hats in the good old Cuban way, and that is the 'nth power of enthusiasm. He who is "strawhatted," as it were, at the National in Havana, is made!

Z. B. F.

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During the season 1920-1921 the following musicians appeared in the Choral Union and May Festival Series:

Marie Rappold, Nina Morgana, Lucrezia Bori, Florence Hinkle, Lenora Sparkes, Grace Johnson-Konold and Maude C. Kleyn, Sopranos; Helena Marsh, Merle Alcock, Cyrena Van Gordan (twice), Nora Crane Hunt and Doris Howe, Contraltos; Giovanni Martinelli, Giuseppe Corallo, Orville Harrold, Lambert Murphy, Charles Marshall, George Oscar Bowen and Harry Mershon, Tenors; Thomas Chalmers, Theodore Harrison, Arthur Middleton, Gustaf Holmquist, Chase Sikes, Robert Dieterle and Robert McCandless, Baritone; Jan Kubelik, Albert Spalding, Ilyo Schkolnik, Marion Struble, Violinists; Philip Abbas, Violoncellist; Emilio Roxas, Sergei Rachmaninoff, Pierre Augeras, Percy Grainger, Andre Benoit, Fannie Bloomfield Zeisler, Carolyn Beebe, Mrs. George B. Rhead, Ave Comin and Wilma Seedorf, Pianists; The Flonzaley String Quartet; The New York Chamber Music Society; The United States Marine Band; The Chicago Symphony Orchestra (five concerts); The Detroit Symphony Orchestra (three concerts); Albert A. Stanley, Frederick Stock, Ossip Gabrilowitsch, William H. Santelman, and George Oscar Bowen, Conductors.

For catalog of the Summer School (July 5—August 13), or for the academic year beginning September 27, please address

CHARLES A. SINK, SECRETARY.

National Association of Organists Announces Plans

The coming annual convention of the National Association of Organists, July 26-29, at Philadelphia, is attracting general interest. At the last meeting of the executive committee, of which Reginald L. McAll is chairman, Treasurer Weston reported all bills paid, and \$1,006.61 in the treasury. There are nearly 600 members. Thanks were voted to the MUSICAL COURIER for the wide publicity given. (Mr. Riesberg of this paper is on the program committee.) The Longacre Hotel was named as the official headquarters. A local reception committee is to be named by President Henry S. Fry. Three hundred badges are to be made. The tentative program for the three days is as follows:

Monday evening, July 25, dinner, Hotel Longacre. Tuesday morning, July 26, nine o'clock, address of welcome and response, Greek Hall, Wanamaker's; business reports; nomination committee to be named; symposium on past convention; one o'clock, luncheon, Wanamaker's; two o'clock, address by Ernest Skinner on organ tone; 4.15 o'clock, recital at St. Clement's Church by Mr. Riemen-schneider; 8.15 o'clock recital by Mr. Gillette. July 27, nine o'clock, meeting of executive committee; 9.30 o'clock, talk by F. S. Adams on the organ in theater and concert; 10.30 o'clock, talk by William E. Haspell on organ pipes; 2.30 o'clock, meeting at Girard College, Valley Forge, talk by Herbert Brown on the organ; four o'clock, recital under the auspices of the Philadelphia Organ Players' Club; 8.15 o'clock, recital at the Walnut Street Presbyterian Church by Mr. Jennings. July 28, 9.30 o'clock, meeting at the Stanley Theater, illustrations of "picture-playing," the members being invited to witness the picture presented that day; 2.30 o'clock, St. Clement's Church, paper by Herbert J. Tilley; 6.15 o'clock, complimentary supper to members, tendered by Wanamaker's; 8.15 o'clock, recital on the grand organ at Wanamaker's, by Mr. Courboin. July 29, 9.30 o'clock, excursion to Valley Forge, business meeting, recital by Mr. Haskell and others. Luncheon in Philadelphia. 7.30 p. m., banquet at Musical Art Club.

Bar Harbor to Have Summer Concerts

From Bar Harbor comes the news that there again is to be an orchestra there this summer composed of members of the Boston Symphony under the direction of Arthur Brooke. Edwin Litchfield Turnbull, president of Johns Hopkins Musical Association, who is a summer visitor at Northeast Harbor, has written to the Bar Harbor Times from Baltimore, congratulating the community upon the carrying on of the work begun so auspiciously last summer. The concerts are free, and last year the music proved to be of great educational value, large numbers of children having been attracted to enjoy the programs.



KALAMAZOO CHORAL UNION, WITH CHICAGO SYMPHONY ORCHESTRA, SOLOISTS, AND DIRECTORS OF THE FESTIVAL CONCERTS. Seated on the conductor's platform (left to right) are Frederick Stock, conductor of the orchestra; Leoti Combs, director of the children's chorus, and Harper C. Maybee, director of the Choral Union. The soloists—Paul Althouse, Marie Sundelius, Louise Harrison Slade and James Goddard—may be seen seated at the left and right of the directors.

FINE CHORAL WORK A FEATURE OF KALAMAZOO'S ANNUAL FESTIVAL

Marie Sundelius, Louise Slade, Paul Althouse and James Goddard the Soloists—Chicago Symphony Proves Valuable Asset—Choral Union and Children's Chorus Show Splendid Training—The Excellent Programs

Kalamazoo, Mich., May 31, 1921.—Marie Sundelius, Louise Harrison Slade, Paul Althouse, and James Goddard were the soloists whose art combined with the Kalamazoo Choral Union, the Chicago Symphony Orchestra and the children's chorus of the Western State Normal to make the annual May festival one of the most enjoyable musical events of Kalamazoo's history. The three festival concerts were held in the State Armory with capacity audiences.

FIRST CONCERT.

The first concert was given by the orchestra and Marie Sundelius, soloist, who was secured for this program in addition to her engagement to sing the soprano roles in Verdi's "Requiem." Mme. Sundelius' lovely voice was shown to splendid advantage in the "Bird Song" from "Pagliacci." She sang with easy grace in expression and freedom from mannerisms. A beautiful lyric quality of voice, brilliant delivery and clear intonation characterized her work. "Solveig's Song," by Grieg, followed the aria.

Mr. Stock, as conductor of the orchestra, was greeted with much enthusiasm by the patrons of the Choral Union concert course, who look forward each year to the coming of Mr. Stock and his orchestra. Kalamazoo feels particularly fortunate in securing this splendid organization for this year's festival, inasmuch as Mr. Stock's players have accepted only a very limited number of festival engagements.

Schumann's overture, "Springtime of Love"; Borodin's sketch of the steppes of central Asia, novel in its atmos-

phere of vivid Oriental color, and Tchaikowsky's symphony No. 2, in C minor, made up the first section of the program. De Sabata's symphonic poem, "Juventus," and MacDowell's suite in A minor, were received with much appreciation. Liszt's "Liebestraum," No. 3, played as an encore number, was brought out with beautiful melodic effects and developed in a manner that revealed delightful orchestral possibilities.

SECOND CONCERT.

The work of the children is always warmly received, and their singing of "Alice in Wonderland," directed by Leoti Combs, showed the results of carefully supervised training and genuine ability.

Under the direction of Mr. Stock, the orchestra played Halvorsen's "March of the Boyards" and Von Reznicek's overture to "Donna Diana." Selections from Mendelssohn's "Midsummer Night's Dream," always favorite numbers; Grainger's "Mock Morris" and "Shepherds, Hey"; "In the Village," from "Caucasian Sketches," by Ippolitow-Ivanow, and a waltz and finale from Glazounoff's "Ruses d'Amour" suite completed the afternoon's program. The second concert is always locally known as the "Young People's Concert" and has become one of the most enjoyable features of the festival season. The Children's Chorus of 250 voices, with the splendid work of the orchestra, in a program of music reflecting so much of the spirit of springtime and youth, is a very happy event in the city's musical life.

THIRD CONCERT.

Harper C. Maybee, director of the Kalamazoo Choral Union, had worked tirelessly to prepare the chorus for the presentation of Verdi's "Requiem," given at the third concert of the festival. H. Glenn Henderson, of the Western Normal faculty, gave much of his time to accompanying the chorus at rehearsals, and his able assistance has most loyally supported Mr. Maybee's splendid work in developing a choral organization capable of producing work of a very high standard. The choral work in the "Requiem" showed tremendous power in passages like the "Dies Irae" and "Libera Me," beautifully controlled legato effects and soft, yet firm, tone work in the chorus parts requiring quieter effects. Precision of attack and skillful tone shading were further proof of the excellent training the chorus has received.

The orchestra gave fine support to Mr. Maybee's work as director.

Paul Althouse sang with intelligent interpretation and pleased with the beautiful quality of his voice. Louise Harrison Slade substituted for Jeanne Gordon in the mezzo-soprano parts, singing on very short notice. Marie Sundelius delighted her audience with her beautiful interpretation of the soprano parts, and sang with finished artistry. James Goddard, heard for the first time in Kalamazoo, used his voice with much ease and full toned, broad effects.

FESTIVAL A SUCCESS.

As a conclusion to the year's musical activities, the festival was a highly gratifying success, and is a musical achievement which would be worthy of cities much larger in population than Kalamazoo.

Sophie Braslau was presented in March in a delightful recital, under the auspices of the Kalamazoo Choral Union, and local concert goers felt fortunate in having a splendid concert by Kreisler in April.

M. J. R.

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JUNE 16, 1921 No. 2149

The date for the departure of Richard Strauss for America is October 19.

One hears that the Metropolitan may bring over Fanny Hedy of the Paris Opéra, one of the best French operatic sopranos of the day.

It is announced that, as was the case this season, when Willem Mengelberg comes to America in January to direct the last half of the Philharmonic Orchestra's season, his place in Amsterdam will be filled by Dr. Muck.

The Indian poet, Rabindranath Tagore, at last figures as a librettist. Wilhelm Stenhammar has written a lyric drama, "Chitra," the text from the works of Tagore, which has been produced at Gothenburg with considerable success.

It was a graceful act on the part of New York University to confer upon Harry Harkness Flagler, in recognition of his efforts for the advancement of music, the degree of Doctor of Music. Mr. Flagler is president of the New York Symphony Society and chief supporter of the society's orchestra, having announced six years ago that he was willing to make up regularly an annual deficit not exceeding \$100,000.

On May 21 a monument erected in the vestibule of the Trocadéro, Paris, to the late Alexandre Guilmant, was dedicated to the memory of this most famous of French organists. The ceremonies were participated in by the most prominent musicians of France. Paul Leon made the principal address and other speakers were Messrs. Widor, d'Indy, and Rabaud, while Louis Vierne improvised upon a theme formed of the three notes which were the initials of the deceased organist, F. A. G.

The ambitions of Antonio Scotti mount higher and higher and they are quite justified in view of his success as an impresario. The latest announcement is that his company will include in the fall tour no less an operatic figure than Geraldine Farrar, who will sing a series of performances with the Scotti company on the Pacific Coast, her first operatic appearance in that part of the country. Her debut will be made in Seattle and she will also sing in San Francisco and Los Angeles. With Miss Farrar added to the other artists already announced by Mr. Scotti, he will be at the head of a company of the very first rank. One hears, too, that Mme. Frances Alda will also appear with the organization in special performances.

THE N. F. M. C. BIENNIAL

The National Federation of Music Clubs has just finished this week its longest and what is said to have been its largest convention. Something over 220 delegates, exclusive of those from the Tri-Cities, where the convention was held, attended the biennial. This, as stated, is the largest number of visiting delegates ever at an N. F. M. C. convention, but the national officers had expected many more, and the representation was disappointingly small when it is considered that there are 1,300 clubs in the Federation, each one of which is entitled to send one delegate and many of them several delegates. There was, for instance, just one delegate present from New York City—an astonishing thing! Can it be that the clubs feel it is not worth while sending delegates? That the affairs of the Federation are, despite all, controlled and managed by a small band of inside political workers?

The Federation is a power for good in music in this country. It long has been a power for good, but it seems to make progress very slowly in increasing the strength of that power. One surmises that it is rather unwieldy as an organization, and that the laxness of certain state organizations hinders the better organized states from carrying on vigorously the development of various ambitious plans the Federation long has had. The development is not what might be expected, despite the unselfish and devoted efforts of President Sieberling and some of the other national officers. If the new change in the by-laws—which provides for the election of national officers by the national board, to be chosen by the delegates, and not directly by the delegates themselves—results really in increasing the efficiency of the executive officers and not merely in enabling certain members of the "ring" to control affairs even more than they do now, it will be a step in the right direction.

The prize competition for composers did not produce any higher grade of works than it usually does. The exception was the organ prize, which William Middelschulte won with an effective, ingenious, well-made chromatic fantasia and fugue. Unfortunately, playing upon the decidedly poor and small organ of the Augustana Chapel, the composer could not begin to do justice to his own work. The "Romantic Andante" for violin, by Irene Berge, had for its grandfather—or even nearer relative—the justly celebrated cavatina by one Raff. The

Many friends in this country will regret the unexpected death of Marcel Charlier, for many years the principal French conductor of the Chicago Opera. Mr. Charlier was still a young man from whom many more years of good work were awaited had he not been stricken down suddenly.

Montemezzi, whose opera "L'Amore dei Tre Re" has been even more successful in this country than in its native land, is said to have completed a new opera, "Paul and Virginia," to a book by Renato Simoni. Wolff-Ferrari has also completed an opera to a book by Forzano. The story is comic in character and the title, "La Gabbia d'Oro" ("The Basket of Gold"). The same composer is said to be working on another opera to be called "Prince Colibri."

The recent twentieth annual commencement exercises of the Guilman Organ School, Dr. William C. Carl, director, brings to mind once more the great influence this institution has had upon the development of the organ and organ music. Every year the school graduates young men and young women whose artistic equipment is such that even before they are actually graduated they receive offers for prominent posts in various churches. This is the result of the high standard of the Guilman Organ School and the valued personal instruction of Dr. Carl, who is an energetic and ever-active director and not merely a figurehead.

Fifteen years ago, Giuseppe and Gaetano Donizetti, nephews of the famous composer, brought suit in the French courts to recover royalties for the performance of their late uncle's works, claiming that when he died the French law granting royalties for fifty years after the composer's death was already in force. The case has dragged through the courts for years, and only recently a decision was handed down to the effect that the law of 1798, granting royalties for only ten years after the composer's death, was still in force when Donizetti died in 1848. The costs were assessed upon the heirs, who had also contended that they were entitled to royalties until fifty years after the death of the last collaborator in their uncle's works. The man in question, a librettist, did not die until 1875, so they

prize song, "Shadders," by Bessie M. Whitely, belonged to the cute class of songs indicated by its title. As a work of art its value is decidedly low. Better was the cello prize, a nocturne by Lloyd Loar, which displayed good workmanship and a certain degree of melodic inspiration.

"The Apocalypse," the production of which was the principal musical event of the convention, and one that reflected much credit on the Federation as well as the participants, is noticed in a special article elsewhere in this number. Of the other new works heard, the most interesting was John Alden Carpenter's fine "Pilgrim's Vision," first given by Stokowski in Philadelphia last fall. It is a short work, majestic and dignified in character, finely orchestrated, and moves steadily on from the organ's playing of "Old Hundred," which ushers it in, to a massive orchestral climax at the end. Of the Leo Sowerby piano concerto, heard for a second time by the writer, it may be said that it sounded less objectionable than on first hearing. The young man has unusual talent, but this particular work seems overlong and underdigested. The Tri-City Orchestra, under the capable baton of Ludwig Becker, did astonishingly fine work, considering the short time of its organization and the difficulty of these modern scores. In the "Meistersinger" prelude and the "New World" symphony it was unquestionably excellent.

More district winners than ever before turned out for the national young artists' contests. As a whole their standard was high, although one wondered occasionally what, if this or that one had captured a district contest, the rest of the material could have been like. Everything about the contest—both state, district, and national—needs revision. The system of marking is ridiculous. The idea of having the judges behind screens, when personality and appearance count so large a part in an artist's success, is ridiculous. The use of professionals—sometimes of mediocre attainments—to judge young artists in their own branch, is absurd.

One hopes that the next convention, as a matter of convenience, will all be held in one city. Practically everybody lived at the Black Hawk in Davenport, and riding back and forth two or three times every day to Rock Island, where nearly all the meetings and concerts were held, was inconvenient and delaying.

would have been able to collect royalties up to 1925 had the decision been in their favor. But it wasn't.

Mrs. Edward MacDowell, looking better than she has for several years past (and she admitted she was), visited the N. F. M. C. convention just for a day and was presented with a substantial check which paid the balance due on the permanent seats installed in the amphitheater at the MacDowell Colony, Peterboro, N. H. Mrs. MacDowell has given over eighty recitals of her late husband's music this past season.

EXPERT NEEDED

Harold McCormick, speaking Monday of this week at a meeting in Chicago, is quoted as saying:

The destiny of the opera company in the future is in Chicago and the Middle West. In the past it was thought advisable to take the company on a New York tour and sustain a financial loss of close to \$200,000 because of the added prestige which the New York season gave the company. In the future this may not be necessary or advisable. Under the control of trustees economics will be practised which were not effected under practical personal ownership.

Interesting—if true. Probably nobody knows better than Mr. McCormick, however, how much the New York engagement figures in the minds of the star singers when they sign Chicago contracts; and he stated unequivocally that his remarks did not apply to the coming season, during which the Chicago Opera will positively appear in New York, but to the "overalls" seasons (so tactfully named by Manager Spangler) which are to follow, if Chicago succeeds in raising that \$500,000 guarantee. That idea of 500 guarantors at \$1,000 each is only a target to shoot at. As a matter of fact, 350 would be quite enough, but after a month's work the list sticks at 180 and shows no sign of increasing itself. The astonishing thing is that Mr. McCormick does not seem to realize that opera is as much of a business as anything else. When he is looking for a business manager for some department of his harvesting company, we wager he does not seek one in a conservatory of music; and why he does not realize that the opera business requires a trained and experienced expert at the business helm is hard to understand.

VARIATIONETTES

By the Editor-in-Chief

Compliments of the musical world to the Pottstown, Pa., typesetter who made his paper say about the May Music Festival there, that Pietro Deiro, the "accordionist," rendered "Pilligin Corns" from "Tannhäuser." Pilligin must have achieved the corns on his long hike to Rome. And, of course, the staff that bloomed roses was a cornstalk.

And, speaking of things that bloom, another out-of-town flower comes from Sarah I. Bole, of Glassport, Pa., who writes to this column: "I would like you to pass judgment or remarks on a little Spring idylle that happened here and which I might call 'Verdure Clad.' I went to a concert where a soprano was to sing an aria from Haydn's 'Creation.' Next to my chair sat a frenzied young person who knew all there was to be known about music or anything else in the world. I remarked in her hearing: 'I am so glad that Miss Brown is to sing the "Verdure" aria. I enjoy her voice and style so much in German music.' The f. y. p. leaned over and remarked excitedly: 'Oh, no, you are very much mistaken. The aria is of the Italian school. The name tells that. "Verdure"—"Verdi," do you see?' I struggled for breath, but I could not control it, even though I am a vocal teacher. Finally I took a deep breath and also the nearest E.X.I.T., leaving the poor Verd(ure)di aria to its fate."

A singer I like is Helen Stover,
She never fails to put it over.

B.

A fiddler I like is Albert Spalding,
His first name isn't Albascha.

U. S. A.

A critic I hate is Sacophony,
He always uses that word "cacophony."

SCRIBENDI.

I never heard Dame Melba screech,
But I have eaten Melba peach;
I've never tried "Spaghetti Caruso,"
But I intend right soon to do so;
I'm never there when Mary Garden yells,
But how I love the way she smells.

J. P. F.

I like that singer, Anna Fitziu,
Her lovely singing always gits you.

MILLARD E.

A pianist I like is Moiseiwitsch,
Because no one will try to rhyme his name.

B. E.

My favorite is G. Farrar,
She shows her art—hurrah, hurrah!

A. N. Oldboy.

"B Flat" writes that he never objects to a loud playing pianist because he always hopes that the performer either will sprain his wrist or break the instrument.

The Trenton Times says that a Pittsburgh music store carried this advertisement last week: "Kiss Me Again" for 49 cents."

And the other kiss story comes via the Fort William (Canada) Times-Journal, to-wit:

Young woman (entering music store)—Have you "Kissed Me in the Moonlight?"

Clerk—I don't think so; I'm new here. Maybe it was the other man.

If there are in the world any more lovely and enticing piano duets than Moszkowski's Spanish and other national dances, we should like to make their acquaintance without further delay.

In his book, Leopold Auer reveals all the secrets of his teaching. In her book, Lilli Lehmann revealed all the secrets of her teaching. Various wives and pupils of Leschetizky have published all the secrets of his teaching. Now that all the secrets are out, it should be easy to become an Auer, Lehmann, or Leschetizky.

It is told by the newspapers that radio waves "soon are to carry concert and opera performances everywhere, even to the loneliest places." But how will the listeners be able to enjoy what they hear, if no music critics be present to explain and appraise and tell the hearers what they like and why they should not like it, and what they do not like and why they should like it, and what they ought not to like even if they think they ought to like it? Perhaps radio may make it possible for music lovers to stay away from performances altogether

and hear them at home. Critics still could serve the cause, however, by instituting a service whereby they call up the radio music subscribers and tell them what to think about the things they heard.

Why music festivals chiefly in May and June? Isn't music festive also in, let us say, November or March?

The big Northwestern Saengerfest is to be resumed in 1922. Evidently the committee expects the prohibition ban on beer to be lifted by that time.

One often encounters the saying these days that "The American people are ready for good music." There never was a time when they were not ready for good music, but it was made to appear forbidding to them through the mummery with which it was surrounded and written about. Self-appointed high priests of the cult helped to keep alive the mystery and to keep the people at a distance—as high priests of all kinds have done ever since such officials came into existence. But the walls of secrecy have been battered down and the artists and the people are in close touch without middlemen interpreters and critical jobbers to interfere with the new order of things, and to becloud and overawe the intelligence of the people.

Contribute to the Moszkowski fund if you would do a fine and worthy deed for music.

On every side prizes are being offered for songs, piano pieces, choral works, symphonies, concertos, chamber music. The more the merrier. The old idea that prize competitions do not benefit music is exploded to shreds. Dozens of composers never would have been heard of had it not been for their winning of prize contests. Especially in this country is such stimulus advisable, for even our composers have learned the great lesson that whatever is worth doing is worth trying to be paid for. Art may be art even if it yields a fine financial profit.

What advantage has an organ that is "dedicated" over one that is not?

By actual count, the phrases "Music is with us from the cradle to the grave," "Music begins where speech ends," and "Music is the language of the soul," were used 211,478 times in the speeches made so far this month to the graduating classes at the conservatories. An attempt was made also to keep numerical track of the expressions, "Remember, you are laboring for an ideal," and "Good luck betide you in your endeavor to spread the gospel of beauty," but count was lost after 6,972,006 had been reached. Meanwhile the graduates are bustling about, borrowing money from relatives and friends with which to rent studios, print professional announcements, and subscribe to the MUSICAL COURIER.

Ida Toepfert, of Cincinnati, Ohio, honors our department with a poem, reproduced herewith:

THE PUZZLE.

There is music I've longed to hear;
Schubert's symphony incomplete,—
I know in some future sphere
My ear in entirety will greet.

For somewhere complete it exists,
That sweet climax; movement three,—
And beyond these mortal mists,
The finales melodies free.

This is the music I have longed to hear
When that hour ecstatic shall be
The desire of many a year,
At last will be granted to me.

A question that puzzled me sore
Will then be at length set to rest,—
When these melodies round me pour,
I shall know which part I like best.

Movement one came from fairyland
And I sometimes think movement two
Was inspired by an angel band,
But perhaps the reverse is true.

Mayor Hylan and City Chamberlain Berolzheimer are two municipal leaders whose record in matters musical is an enviable one, and a splendid example for their successors to follow. They value properly the ethical import of music in so large and utilitarian a community as New York, and they leave no effort unspared to provide tonal enjoyment for the

populace. What the Mayor and the Chamberlain have done in the way of arranging and sponsoring free concerts is a matter of record and does not need retelling now. Last week (on June 6) the city's summer series of musical entertainments was opened by Edwin Franko Goldman and his band, the same conductor and organization which are appearing almost nightly at Columbia University and delighting enormous audiences without charging a penny for admission. The Mayor invited Mr. Goldman to give the initial concert on the City Hall steps, and many city officials and other guests were present to hear and applaud the program, played with that technical, tonal and musical finish which always may be expected from Mr. Goldman. Helen Stover, the vocalist of the occasion, sang her selections with a mellow, opulent voice, excellent style, and refreshing resourcefulness in delivery. After the concert a luncheon was given by the Chamberlain to the Mayor, and all the concert guests drove to the Waldorf-Astoria to partake of the justly famous Berolzheimer hospitality. The host outdid himself in lavishness, the large round board enclosing trellised peristyles and marble fountains, and bank upon bank of American Beauty roses. Aside from the culinary program, there were also some further numbers by Miss Stover, which made a deserved hit; cornet solos by Ernest S. Williams, whose fine tone and smooth phrasing won proper recognition, and speeches by the Mayor, Chamberlain, and Corporation Counsel O'Brien. The citizens should honor our present local administration for its efforts in a musical way, and support it by word of mouth, by moral help, and by voting, when the next election comes in November.

The singing horses, Galli-Curci, Enrico Caruso, De Reszke, and the conducting horses, Damrosch and Bodanzky, having had their innings, the fiddling equines now are in for a run. The present season already has produced Violinist and Cremona.

No, Ethelgisa, we did not say that the German composers now heed the call of the mild, but we are willing to take the credit for it nevertheless.

And we certainly did not refer to the fish episode in Strauss' "Ariadne" as "filet de soul."

LEONARD LIEBLING.

A PIONEER

On the pages of the pioneer history of American master classes, the name and achievements of Oscar Saenger occupy a memorable place. If memory serves correctly, Mr. Saenger was the first vocal teacher to inaugurate the idea of summer master classes in this country some fifteen years ago. Since that time his classes have attracted students from all points of the compass, and his success and that of his singers in the fields of concert, opera and light opera attest his unquestioned mastership. During the last four years Mr. Saenger's master classes have been held in Chicago, where his artistic results have been felt by teachers and students from the western and middle-western cities, who have availed themselves of an opportunity to profit by studying under a master instead of idling away their vacations. One does not hesitate to state that Oscar Saenger has had a strong effect upon the growth of the now very popular season of master classes. Aside from the question of master classes, Mr. Saenger must also be credited with having organized operatic classes years ago in his New York studios, where, incidentally, he has trained and prepared over thirty artists who have appeared successfully as members of the Metropolitan Opera Company.

IN MINNEAPOLIS

The officers and guarantors of the Minneapolis Orchestral Association, which is the body that controls and supports the Minneapolis Symphony Orchestra, are still at loggerheads with the local musicians' union. The union took the position that if the orchestra is to play at one of the city parks, a non-union band which had been engaged to play at another park would not be allowed to do so, and the officials of the Orchestral Association refuse to be dictated to. In a letter, issued on June 8, President E. L. Carpenter, of the Orchestral Association, reaffirms the position originally taken. General opinion is that the musicians' union will find some way of conceding the point. It would be a shame to have so fine an organization as the Minneapolis Orchestra disbanded after eighteen years of activity; but the guarantors are determined to withdraw their support if the union insists upon its dictatorial ruling.

KENTUCKY PAYS HOMAGE TO STEPHEN C. FOSTER

Kentucky is entitled to a front seat "in the sun" for services rendered to music. Rendered at least to the preservation of the sentiment that surrounds music like an atmosphere, without which it could not exist except in some form like "jazz" or the mere tom-tomic rhythm. Kentucky has in one week, by popular small subscriptions, contributed more than \$50,000 for the purchase and preservation of the historic estate and home of Federal Hill, where, in 1852, Stephen C. Foster wrote and composed the song "My Old Kentucky Home." Federal Hill has been, since 1795, and still is, the home of the Rowan family, celebrated in the political, professional and social annals of the state. The founder was a great lawyer, chief justice of Kentucky, United States Senator, a princely plantation and slave-owner of the old southern type, who was a duellist and "got his man" in one of the celebrated duels of the early years of the last century. His descendants are allied with some of the strongest families in Europe and America. The estate, therefore, embodies many of the historic and romantic memories of Kentucky's past.

It is noteworthy, however, that the appeal to save the old home and the park of 236 acres in which it stands was based exclusively upon the sentiment that it was in that house that Foster wrote, and there was first sung, "My Old Kentucky Home," and thus dedicated it to musical immortality. Nobody will question that it is easily and triumphantly the finest of American state songs, bearing the unmistakable stamp of its time and its place and yet belonging to all times and all places. It has, in fact, grown in popularity with age, which is the real test of ballads as of literature and other forms of art. Foster wrote in a narrow and peculiar vein that yet lent to his compositions the quality of easy convertibility of rhythm. "My Old Kentucky Home" is either a sentimental ballad of yearning, a quickstep march, or a funeral hymn at will, and it has been used for all those purposes since it was written sixty-nine years ago. It has long ceased to be exclusively a Kentucky state song, and is now ranked among the American national airs, where it occupies its particular place.

It is characteristic of Kentucky that it springs to romantic sentiment. Foster was not a Kentuckian; he wrote the song while visiting his cousins, the Rowans, at Federal Hill; but he has been adopted, and himself and his song have entered the Kentucky Valhalla of memories, where both are written up as Kentuckian and yet given freely to the world. It is difficult to describe the Kentucky atmosphere of sentiment. It is like no other state. It was the paradise of slaves and the paradise of slave-holders. It divided its sons almost equally between the blue and the gray of the Civil War. Its population remains more intensely native after 130 years of settlement than that of any other state, perhaps. "Once a Kentuckian, always a Kentuckian," they say, and their expatriates respond to the call of the blood as the old war horse to the sound of bugles. Marc Klaw, the New York theatrical manager, born in Kentucky, after an absence of forty years sent in the first subscription to the purchase fund, a handsome cheque for \$2,500, with this characteristic Kentucky declaration: "If it were possible for the movement to fail I should yet be satisfied to have you invest the sum in one square foot of the sacred soil of that estate and deed it to me. I should like to feel that I owned it." Governor Morrow has issued a special proclamation to the expatriates, addressed as follows: "To all the fond expatriates from the Kentucky soil that gave them birth; to the children of such as have passed on and left behind the heritage of pride in their origin; to those who have listened to that song of home under the shadows of other hills, in the sunlight of other meadows and plains, or beneath the quiet stars of alien skies, and have felt the thrill of its deathless beauty and pathos."

That is the Kentucky language of sentiment. It signals back to Foster's verse as Foster signals forward to Morrow's eloquence. And the expatriates responded from everywhere, contributing quite one-third of the fund. The stream has not stopped flowing, because the fund will also have to provide for the repair and beautification of Federal Hill, which will then be presented to the state as a shrine.

All this is a tribute to the power of music. It is the more remarkable that it springs from a state where the taste for music of the highest class has for some years been marking time with little progress to record. Louisville, long noted for its social culture and hospitality, has made no preparation for and offers little welcome to the best of music. Even the Chicago Opera Association, its next-door neighbor

geographically, pays it no visits, and few of the great orchestras and virtuosi of music are listed for appearances there. There was a time when Louisville had its due place in the musical schedule—who will account for its decline? Perhaps it only awaits the rise of a directing leader who can fire the old enthusiasm and set the imprisoned taste free.

But the apotheosis of Stephen C. Foster in the memory of the world is a service of high honor from the people of Kentucky.

LIBRETTO WRITING

Operatic composers should learn the art of play-writing. Composers are far too prone to rush at a libretto with the blindest confidence in their ability to furnish the world with the kind of music it needs. They judge too often by the song lyric standard. They are attracted by literary polish and poetical expressions, and as often as not they overlook altogether the movement of the play and the dramatic situations. Many composers lack the ability to write good opera books. But that is no reason why they should not learn to know a good book from a bad one. The amount of time wasted by great composers only in the composing of music to unsuitable librettos is appalling: Weber, Schubert, Schumann, Saint-Saëns, Bizet—why continue? The list of operatic failures is too long for quotation. That terrible record of 28,015 in John Towers' "Dictionary of Operas" contains at least 25,000 failures.

We hear a great deal about that wonderful combination of Gilbert and Sullivan. There the world had two men fitted in every way for their respective tasks. Does anyone ever hear today a play of Gilbert without Sullivan's music, or an opera of Sullivan without Gilbert's words? If those two men had never met, perhaps they both would have failed to become so famous, or famous at all.

Sullivan set to music several opera books which were weak, and the poor book always killed the opera, no matter how good the music may have been.

Wagner wrote his own librettos, and many good judges of stage plays find weak and tiresome situations very often in his dramas. But it is almost a certainty that if any dramatist of Wagner's period had written the plays, they would not have been nearly as suitable for Wagnerian music as they now are, with all their dramatic lapses. Verdi did not do the actual writing of his opera books, but we know for a fact that he had the librettos fashioned to suit himself. He knew what he wanted, and he insisted on getting it.

The trouble the young composer has is to know what he wants and to get a librettist who will submit to dictation. The play writer, more often than not, thinks of his play as a purely dramatic piece, without considering the needs of the composer. It is difficult for him to place his book on a little lower level than the music in an opera. He has difficulty in not regarding the music as an accessory, like the songs that ornament the plays of Shakespeare.

There is bound to be trouble and disappointment for the authors and composers of operas so long as librettists fail to write plays that need music, and until composers are able to select suitable books. This present haphazard method is more likely to produce failures than successes.

Success, of course, is never certain, but a serious study of the requirements of authors and composers of operas will surely lessen the ghastly list of operatic failures.

Byron, Tennyson, Swinburne, produced magnificent literature and failed dismally as playwrights. There are composers of equal rank who failed as ignominiously on the operatic stage.

OUR ITALIAN CONTEMPORARIES

New evidences of Italy's musical renaissance come to our notice from day to day. Nowhere is the seriousness of its musical endeavor and appreciation better expressed than in its publications. We recently had occasion to speak of the "Rivista Musicale Italiana," perhaps the most important review of musicology in Europe today. Two newcomers, less weighty but nevertheless excellent, are "Musica d'Oggi," published by Ricordi & Co., of Milan, and "Il Pianoforte," the organ of the F. I. P. (Fabbrica Italiana di Pianoforte), now in their third and second years, respectively. The former contains reports of musical life in Italy and other countries, one or more semi-popular essays, a musical "review of reviews," review of new music, etc. "Il Pianoforte," somewhat more serious, contains valuable essays by the best writers of Italy

and other countries, a monthly causerie under the title of "Intermezzi," musical letters from the principal Italian cities, London, Vienna, etc., and valuable reviews of new music as well as a list of the important articles occurring in the current magazines of the day. The editor of this valuable monthly is Guido M. Gatti, the distinguished Italian critic, who is also the MUSICAL COURIER's correspondent for Turin.

WHAT'S IN A NAME?

If new compositions were put on a program without the composer's name, we should probably be annoyed. Nevertheless, no composition that requires the composer's name on it is likely to endure. All the great composers signed their works with their style, and without that style no composition can be saved by the composer's name. The great composers have individual styles of such strong personal flavor that even a few diluted drops of it in another composer's work is instantly recognized. We find the traces of Chopin in Scriabine's early work. In his later work the Chopin disappears. Scriabine's progress, in fact, consisted in acquiring a style of his own which made it unnecessary for him to sign his work. In another half a century the music critics will say that a certain composer of their day showed traces of Scriabine in his early works, but lost them in his mature compositions.

It is evident, therefore, that Chopin and Scriabine signed their compositions with styles which made their names superfluous. Even when those styles appear in works which are signed by another composer they are recognized.

What critic cannot recognize a composition by Mendelssohn or by Schumann? Who needs the name of Liszt or Brahms on a piano piece? It would be quite impossible for Bach to sink into the organ loft without being recognized. The powerful personality of Beethoven makes every phrase of his great works proclaim the author.

The works of Beethoven which are the most famous are the works which are the most distinctly Beethoven in style. His "Battle Symphony" and several of the early works which show the influence of Mozart and Haydn are the works which most require the addition of the composer's name. The great works are signed by the composer's style.

Wagner had his own magnificent manner. Even when he took effects and themes and harmonies from Weber and Liszt he wrote Wagner all through them, not in words but in musical style.

Grieg had a delicate and unmistakable style of his own. His name may safely be omitted from his music. His is not a very great style, but it is a thoroughly personal one.

We often hear of composers who say that they could write successful comic operas if they could get books by W. S. Gilbert. But could they? Arthur Sullivan had a style of his own. Many of Gilbert's verses are commonplace enough and make their effect as much through their musical treatment as through their humor or poetical merit. Who but Sullivan could have composed that haunting and exhilarating cachucha in the "Gondoliers" to the inspiring lines of Gilbert's libretto?

Dance a cachucha, fandango, bolero,
Xeres we'll drink—Manzanilla, Montero.

We are not trying to exalt Sullivan at the expense of Gilbert, who was without a rival as a comic opera librettist. But we assert, nevertheless, that this cachucha music is pure Sullivan and therefore need not be signed by the composer. The verses, which are by no means Gilbert at anywhere near his best, would not necessarily be attributed to Gilbert unless he put his name to them.

We think we are justified, therefore, in saying that only that music will endure or be held in high esteem for a time which is so characteristic of its composer that the composer need not have put his name to it. The name of Smohn Jith will never resound through the corridors of fame if all his signed works proclaim that they are children of Wagner, Tschaiakowsky, Debussy, Scriabine.

THOUGHTFUL D'ANNUNZIO

Thoughtful D'Annunzio welcomed Eleanor Dusc back to the stage by sending her a message and a wreath, which were presented to her on the stage on the occasion of her first appearance, in "Balbo," at Turin. The welcome to the famous actress was indescribably enthusiastic. At the close of the performance, young admirers removed the horses from her carriage (she had thoughtfully omitted an automobile), and drew her back to her hotel, where she was compelled to appear upon the balcony in answer to the persistent roar of cheers.

THE N. F. M. C. BIENNIAL

(Continued from page 5.)

Mr. Illingworth impressed greatly with his plea for a more general musicianship on the part of vocalists.

TRI-CITY SYMPHONY CONCERT.

Tri-City people believe that the work of their symphony orchestra and of the conductor, Ludwig Becker, exhibited in the concert of Thursday evening was a pleasant surprise to the visiting biennial people. The program was given in the gymnasium of Augustana College at 8:15, with Jessie Isabel Christian, soprano, and Leo Sowerby, pianist, as soloists. On the program were Wagner's prelude to "Die Meistersinger," "The New World" symphony, Dvorák, and John Alden Carpenter's "Pilgrim's Vision," while Mr. Sowerby played his own concerto for piano and orchestra. It was generally admitted by those who heard the orchestra for the first time that the performance was one of special merit, and by those who had heard it on previous occasions that its best work of the past season was offered on this occasion. Throughout the entire program there was noticeable a unity and a precision in the playing that made it a pleasure to listen.

Miss Christian won a place for herself in the hearts of those who heard her, and concrete evidence of the success of her appearance here were the contracts for her appearance in a number of eastern and western cities, which were signed at the close of the concert. Gavin Williams, of Chicago, was her accompanist. General criticism has offered, since the concert, the tribute of unusual skill as a pianist to Leo Sowerby, although his composition did not appeal to his auditors. John Alden Carpenter, who was in the audience, was acclaimed at the conclusion of the orchestra's playing of his "Pilgrim's Vision." The concert was a triumph for Ludwig Becker, its conductor, who was cheered and applauded.

CHARLES MARSHALL'S RECITAL.

The robust tenor of the Chicago Opera was presented Friday evening at Augustana College gymnasium, where

the largest audience of the convention period greeted him. That his offerings were not altogether unsatisfactory was evidence by the applause which greeted his various numbers. Of his program numbers, previously announced in this paper, the death scene from "Otello" was liked best of all, although several song

numbers won special applause. Assisting on the program was Norma Altermatt, violinist, who did some rather spectacular though not very colorful playing. The accompanist of the evening was Gavin Williamson, Chicago pianist. The audience of over 3,000 people which crowded the gymnasium called repeatedly for encores after the various groups of songs and violin solos offered by Mr. Marshall and by Miss Altermatt.

THE NATIONAL YOUNG ARTISTS' CONTESTS.

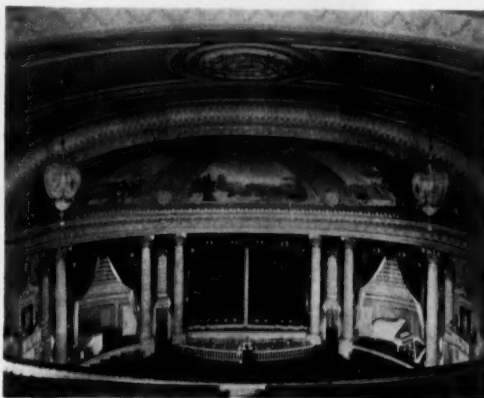
Winners of the various district contests for young artists turned up in much larger numbers than ever before, the average being twelve for each of the four contests, respectively for violin (Wednesday afternoon), men and women singers (Thursday morning and afternoon), and piano (Friday morning), all four being held in the Augustana Chapel. The average standard of performance was unusually high in the violin contest, fair to good in the voice contests, while in the piano contest the winner stood out above the others. The awards of the various juries were as follows: violin—Herman Rosen, of Cleveland, a pupil of Charles V. Rychlik; male voice—George Smith, Evanston, Ill., a pupil of W. Warren K. Howe, of the American Conservatory of Music, Chicago; female voice—Devorna Nadworney, contralto, New York City, a pupil of Mme. J. L. Bayerlee; piano—Enrique Ros, New York City, a pupil of Alexander Lambert, sent to the United States by the Cuban Government for the completion of his musical studies.

Besides cash prizes, the winners will be given a concert tour of the States next season under the Federation auspices.

BUSINESS SESSIONS OF THE BIENNIAL.

The business sessions of the biennial were concerned chiefly with the revision of the by-laws and with the reports of officers and of chairmen of committees. To the

(Continued on page 33.)



CAPITOL THEATER, DAVENPORT, IA.

Where the convention opened on Monday evening, June 4.



ENTRANCE TO FOYER OF CAPITOL THEATER.

Where the local board was the hostess to national delegates and visitors, June 4.



THE HOTEL BLACKHAWK.

Improvements now under way will make it Iowa's largest hotel. It has served as the headquarters for the official board of the N. F. of M. C.; also registration headquarters for visiting club members.

I SEE THAT—

The Wagner festivals at Bayreuth will be resumed in 1923. Sascha Jacobinoff, the well known violinist, has been engaged for the third successive summer season as conductor at the Greek Theater, Berkeley, Cal. Geraldine Farrar will sing with the Scotti Opera Company on its fall tour of the Pacific Coast. Three recitals were given within six days at the American Institute of Applied Music. On June 6 Dr. William C. Carl graduated the largest class in the history of the Guilman Organ School. Mildred Faas has gone abroad for three months' study in London and Paris. Nellie and Sara Kouns will give a recital in Pittsburgh on June 21. Marguerite d'Alvarez sailed on the Lapland to spend the summer in Europe. Although approaching the age of eighty, Sarah Bernhardt will appear in another play next season. Leta May, concert and opera singer, and Paul Morris, music critic, were married secretly last November. The heirs of Donizetti lost their suit for millions in royalties on that composer's operas. Caruso has arrived in Italy and says the sea voyage benefited him greatly. S. L. Rothafel was presented with a diamond studded baton by his orchestra. Lenora Sparkes closed her season in Doylestown, Pa., May 26, and sailed on the Mauretania June 15. Guy Maier and Lee Pattison have thirteen engagements in Ohio alone next season. Pupils of the La Forge-Berumen studios appeared in recital at the Wanamaker Auditorium June 8 and 11. The Milton Aborn Opera School announces a summer session. Maryon Martin directed two successful performances of "Ruddigore" at Lynchburg, Va. The National Association of Organists will meet in Philadelphia, July 26-29. Dr. Stanley's retirement from active service at the University of Michigan is felt keenly by Ann Arbor. The Cincinnati Orchestra will not have to pay an inheritance tax on the money received from M. Cora Dow. May Mukle, the cellist, has organized a string quartet in England. Halévy's "The Jewess" is the only one of his thirty-six operas that seems to have survived the test of time. Gallico's prize winning "Apocalypse" proved to be a worthy choral work at the N. F. M. C. Biennial. Galli-Curci has just ended her fifth season in America. Contributions for the Moszkowski fund may be sent to Rudolph Ganz, care of the MUSICAL COURIER. Willis Alling will be in charge of Oscar Saenger's studios while the latter is away this summer. The Letz Quartet has been engaged by the Germantown (Pa.) Cricket Club for the third year in succession. The Tollefsens of Brooklyn have just given three successful musical and social affairs. Edmund J. Myer closes his New York studio June 30, and will summer as of yore at Point Chautauqua. Edwin H. Lemare has been secured as municipal organist at Portland, Me. Guy Maier is recovering from his illness. Lack of funds forced two opera companies playing in Boston to close. Mrs. Noble McConnell is at her summer home, Scarsdale, N. Y. Henrietta Speke-Sealey directed a musical masque of the Saint Cecilia Choral Society, June 3. Votichenko probably will return to America the latter part of September. Receipts of the recent Kubelik concert tour are said to total \$126,400. The suit of Frances Alda against the former Stock Exchange firm of Van Antwerp, Bishop & Fish was settled out of court. Helen Stover scored a success at her first appearance as soloist of the Goldman Concert Band. Within a week Seattle, Wash., heard the New York and Los Angeles Philharmonic orchestras. The commencement exercises of the Granberry Piano School were held on June 2. Lucrezia Bori sailed on June 4 to spend the summer in Spain. Fortune Gallo promises Boston a season of opera in the fall, he himself assuming the financial responsibilities. Reinald Werrenrath again is scoring a tremendous success in concert in London. The first Scandinavian Bach Festival was held recently in Christiania. Joseph Regneas will hold his fifth consecutive season at Raymond on Lake Sebago, Me., this summer. The \$1,000 Berkshire chamber music competition is open. Bruno Zirato and Nina Morgana were to be married in Buffalo yesterday. It is rumored that Frances Alda will appear as guest artist with the Scotti Opera Company next season. Mascagni's "Il Piccolo Marat" was exceedingly well received at its first performance in Italy. Enrique Ros and Devorna Nadworney were the winners from New York in the final contest of the N. F. M. C. Fanny Heldy of the Paris Opera may sing at the Metropolitan next winter. The degree of Doctor of Music has been conferred upon Harry Harkness Flagler by New York University. Owing to the demand for seats an extra concert has been arranged for Hempel in Copenhagen. Four prominent musical organizations assembled in Dallas during that city's Music Week. Bar Harbor is to have free summer orchestral concerts. Montemezzi has completed a new opera, "Paul and Virginia." G. N.

Langenhan Reengaged at University of Chicago

Christine Langenhan, who scored a gratifying success last season before the University of Chicago, was scheduled to sing there again on Friday evening, July 15. Before leaving for Chicago, Mme. Langenhan gave two recitals at the University of Tennessee, in Knoxville. These engagements brought one of Mme. Langenhan's busiest seasons to a close.

THREE EXCELLENT PROGRAMS ARE HEARD AT BELLINGHAM'S ANNUAL MUSIC FESTIVAL

"Stabat Mater" Splendidly Given—Chorus Work Proves Notable

Bellingham, Wash., May 30, 1921.—The annual May music festival offered some unusually fine attractions this year. The festival was opened with the presentation of Bernice M. Wahl, mezzo contralto, by her teacher, H. Goodell, in a song recital at the Garden Street M. E. Church. Miss Wahl possesses a voice of much power and sweetness and unusual range. The audience showed its appreciation with hearty applause.

Assisting on the program was Bernice Judson, piano pupil of Minnie Clark. Miss Judson played compositions by Bach, Grieg, Sinding, Mendelssohn and others, all pleasingly rendered. She also received hearty applause.

Lois Wilson acted as accompanist for Miss Wahl. Both Mr. Boucher and Miss Clark are members of the Bellingham School of Music faculty.

SECOND CONCERT.

The second concert of the festival was the presentation of Rossini's "Stabat Mater," under the direction of Harrison T. Raymond, with Mrs. Frank Giles as organist, at the First Presbyterian Church. The soloists were Mr. Raymond, Clyde Campbell, Ruth Leysohn, C. C. Wehnes, Chester Walton, Mrs. H. I. Burlingame. The duet, "Power Eternal," was sung by Mrs. C. H. Barlow, soprano, and Inez Douglas, contralto. The choruses were especially well rendered.

Preceding the "Stabat Mater," three anthems from the Russian, English and American schools were sung, unaccompanied. The words of the anthems were read by Mabelle Parshall Burnet. These were followed by a contralto solo, "Out of the Deep" (Huntington Woodman), sung by Helen Blake.

The church was well filled and many expressions of approval were heard following the concert, applause not being permitted.

THIRD CONCERT.

The third and last concert was presented by the Bellingham Women's Music Club at the Garden Street M. E. Church, on Sunday afternoon, at which time organ and vocal numbers were rendered by Mrs. Nestelle, solo organist and accompanist for Mrs. G. Sidney Stark, contralto, who sang "He Was Despised," from "The Messiah" (Handel). Largo, from the Bach D minor concerto, was rendered by Mrs. C. B. Harter and Helen Kelley, violins,

with Dorothy Hawkins at the piano. This number was beautifully rendered. Two numbers by Brahms and Berwald were sung by a double quartet from the club chorus.

"Ave Maria," by Kahn, sung by Mrs. Paul P. Wells, soprano, and Mrs. Harter playing a violin obligato with Edith Strange at the organ, and "Kammenoi Ostrow" (Rubinstein), arranged for organ and piano by Miriam Best and Mrs. Fred Raymond, who also played it, were the two concluding numbers.

There were many minor programs given in connection with these three above mentioned, the most important of which was the Aftermath Club annual musicale. L. V. C.

Galli-Curci Ends Fifth Season in America

Last week Mme. Galli-Curci made her final appearance of the season, which also marked the closing of her fifth season in America. The season just finished was significant from many standpoints and was an unusually busy one for her. Among the engagements filled there was a total of twenty-three cities in which she appeared for the first time, which is quite a record in itself. Her tour extended as far West as Kansas and South to the Gulf. In the Northwest she went as far as Minnesota and in addition to covering all of the Middle and Eastern States she also gave four concerts in Canada, two being in Montreal and one each in Ottawa and Quebec City.

In New York Mme. Galli-Curci made fifteen appearances during the season; in Chicago, thirteen; Boston, four; Cleveland, four, as well as making two and three appearances in a score of other cities.

A notable feature of such an extremely busy season is the fact that every engagement was given exactly as booked without a single cancellation, change of date or hour. Mme. Galli-Curci feels a keen responsibility in fulfilling every engagement promptly and she also realizes



AMELITA GALLI-CURCI.

the great disadvantage a local manager can be placed at through a cancellation or postponement of a concert.

The distinguished artist has said that in the future she will always look back to the season just closed as one of the most treasured of her career, for it brought to her the realization of one of her greatest ambitions, that of becoming an American citizen, which was attained by her marriage to Homer Samuels, the composer-pianist, on January 15, at Minneapolis. She had obtained her first papers several months previous but of course her full citizenship was gained immediately upon her marriage, as is generally known. Mr. Samuels had been her accompanist on all her American tours.

Her managers announce that the receipts for the season broke all former records and far exceeded their highest expectation and that the prima donna sang to more people this season than ever before in her career. Through the universal appeal of her art and personality, she has become more deeply entrenched than ever in the hearts and esteem of the people.

Miserendino Gives Violin Recital

Illuminato Miserendino, a young Italian-American violinist, gave a recital in the auditorium of Washington Irving High School, June 10, which was attended by a large audience. He plays with warmth and sincerity and scored a decided success. He opened the program with Tartini's "Devil's Trill" sonata, which he played with much abandon, revealing a well developed technique, beautiful tone and musicianship. The ever popular violin concerto, op. 64, by Mendelssohn, was rendered with intelligence. This was followed by a group comprising "Hindoo Chant," Rimsky-Korsakoff; "Moment Musical," Schubert, and a nocturne by Chopin. As a closing number Mr. Miserendino gave a brilliant performance of Wieniawski's polonaise, op. 21, No. 2.

Mr. Miserendino is a violinist who, by his finished art, arouses his hearers to a high point of enthusiasm. He was recalled many times. Romeo Perella at the piano gave valuable assistance.



Moissaye Boguslawski

WARNING

TO THE PUBLIC

We, the undersigned, do hereby state that we are teaching exclusively at the Bush Conservatory and will continue to do so notwithstanding the advertising and statements to the contrary.

(Signed) MOISSAYE BOGUSLAWSKI
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Guilmant Organ School Holds Twentieth Annual Commencement

Exercises of Institution, of Which Dr. William C. Carl Is Director, Show Ample Proof of Its Steady Progress

In American musical annals an organization or an institution which continues to flourish and to have its growth marked by a steady progress for better and bigger things deserves to be commended, not alone by idle words of praise, but the sincere tribute that should be given those who are thus building up American musical ideals. For over twenty years the Guilmant Organ School has exercised such an influence on the organ music of this country, and the twentieth annual commencement exercises, under the direction of Dr. William C. Carl, which took place Monday evening, June 6, in the First Presbyterian Church, demonstrated one very definite reason for this steadily widening field of influence. Dr. Humphrey J. Stewart, official organist of San Diego, Cal., was the guest of honor, and as one who has the interests of organ music in this country deeply at heart, he must have felt gratified by what he heard.

Because of the excessive length of the program, most of the selections were abbreviated, but not so much as to lose their effectiveness nor to allow the graduates to demonstrate their real worth. Opening with Dr. Stewart's "Festival March," which was used as the processional and which was played by Lillian Ellegood Fowler, post-graduate '19, the program included the sonata in style of Handel (Wolstenholme), G. Arthur Normandin; toccata in C major (Bach), Henry Schumacher Wesson; allegro appassionata from the fifth sonata of Guilmant, Andrew George Clemmer; fugue in D minor (Bach), Marie Zarina Hicks; scherzo from the fifth Guilmant sonata, Hortense Barry Marshall; fantasia in E flat (Saint-Saens), Amanda Isabelle Larsen; three movements from Mendelssohn's second organ sonata, Evelyn Dorothy Paddock; "Pice Heroique" (César Franck), Ida Martha Koen; the allegro from Handel's fourth concerto, William West Boyes; the allegro from the Rheinberger sonata XI, Edgar Albert Edman; toccata in B minor (Gigout), Lydia Amelia Berg; "Marche Religieuse" (Guilmant), Elizabeth Joyner Brewer; introduction and allegro from the first sonata of "Salome," Ralph Arthur Harris; toccata from the fifth organ symphony of Widor, A Ruth Barrett; finale from the first symphony of Vierne, Edith Elgar Sackett, post-graduate '21; variations de concert, with pedal cadenza (Bonnet), David Hugh Jones, post-graduate '21; allegro vivace from the first sonata of Guilmant, Leah Elizabeth Mynderse, post-graduate '21.

It would be distinctly unfair to endeavor to pick out certain ones from among so many excellent players, for there was a uniformly fine technic, splendid pedaling and artistic interpretation noticeable with each.

Vera Curtis, soprano of the Metropolitan Opera Company and solo soprano of the "Old First," added to the effectiveness of the program with a splendid rendition of "With Verdure Clad," from Haydn's "Creation," a number

in which the beauty of her voice was shown at once to advantage.

Following the presentation of the "William C. Carl Gold Medals," the fund for which has been presented to the Guilmant Organ School by the Hon. Philip Berolzheimer, honorary member of the alumni association and one who has done much for the cause of music in New York, the presentation of the class for graduation was made by Dr. William C. Carl, director of the Guilmant Organ School. Rev. Dr. George Alexander, pastor of the church, in well chosen words, spoke of the work accomplished, and awarded the diplomas.

Founded in 1889, under the presidency of the late Alexandre Guilmant, the Guilmant Organ School numbers among its officers those prominent internationally for their work, including Theodore Dubois, formerly director of the Paris Conservatoire, honorary president; Joseph Bonnet, organist of the grand organ at Saint Eustache and organist of the Société des Concerts du Conservatoire, Paris, honorary vice-president; Eugene Gigout, Sir Frederick Bridge, Charles Tournemire, Georges Jacob, Dr. Charles W. Pearce, T. Yorke Trotter, F. de la Tombelle and John E. West, honorary advisory board; William C. Carl, Willard Irving Nevins, Clement R. Gale, Warren R. Hedden, Lillian Ellegood Fowler, Howard Duffield, Lewis C. Odell, Charles Schlette, Samuel A. Baldwin and Clarence Dickinson, faculty.

The alumni association of the school has the following officers for 1921-22: Honorary president, Philip Berolzheimer; president, J. Watson MacDowell; vice-presidents, Frederic W. Berryman and Lillian Ellegood Fowler; secretary, Gertrude H. Hale; treasurer, Willard Irving Nevins; executive committee—Lester B. Major (chairman), Kate Elizabeth Fox, Harold Vincent Milligan, Mary Adelaide Liscom, Harry W. Cosgrove and Edna Chase Tilley. Mayor Hylan has invited Ralph Arthur Harris, the winner of the gold medal for 1921, to give a recital next autumn in the Washington Irving High School.

Umberto Beduschi's Brilliant Career

Umberto Beduschi, Italian tenor, and vocal instructor of Chicago, has had a brilliant career on the operatic stage, appearing at Covent Garden, London; Imperial Theater, Moscow; Royal Theater, Madrid, and Argentine Theater, Rome. He was specially chosen by Giacomo Puccini to create the role of Des Grieux in his "Manon Lescaut" at Covent Garden, London, and during the same season was selected by Verdi to create Fenton in "Falstaff." Puccini once more invited him to create another role—that of Rodolfo in "La Bohème" in Florence. In the same city at the request of Jules Massenet he created the name part in

"Werther" and sang at the first performance of "Bohème" in Venice.

Before coming to America, Mr. Beduschi had sung with great success in all the principal theaters of Europe, Spain, Russia, Italy and France. Then he toured South and Central America. In this country he has appeared with great success in song recitals in Boston, New York and Chicago, and his success as a teacher speaks for itself.



UMBERTO
BEDUSCHI.

(Below) In the
role of Rodolfo
in "La Bohème."

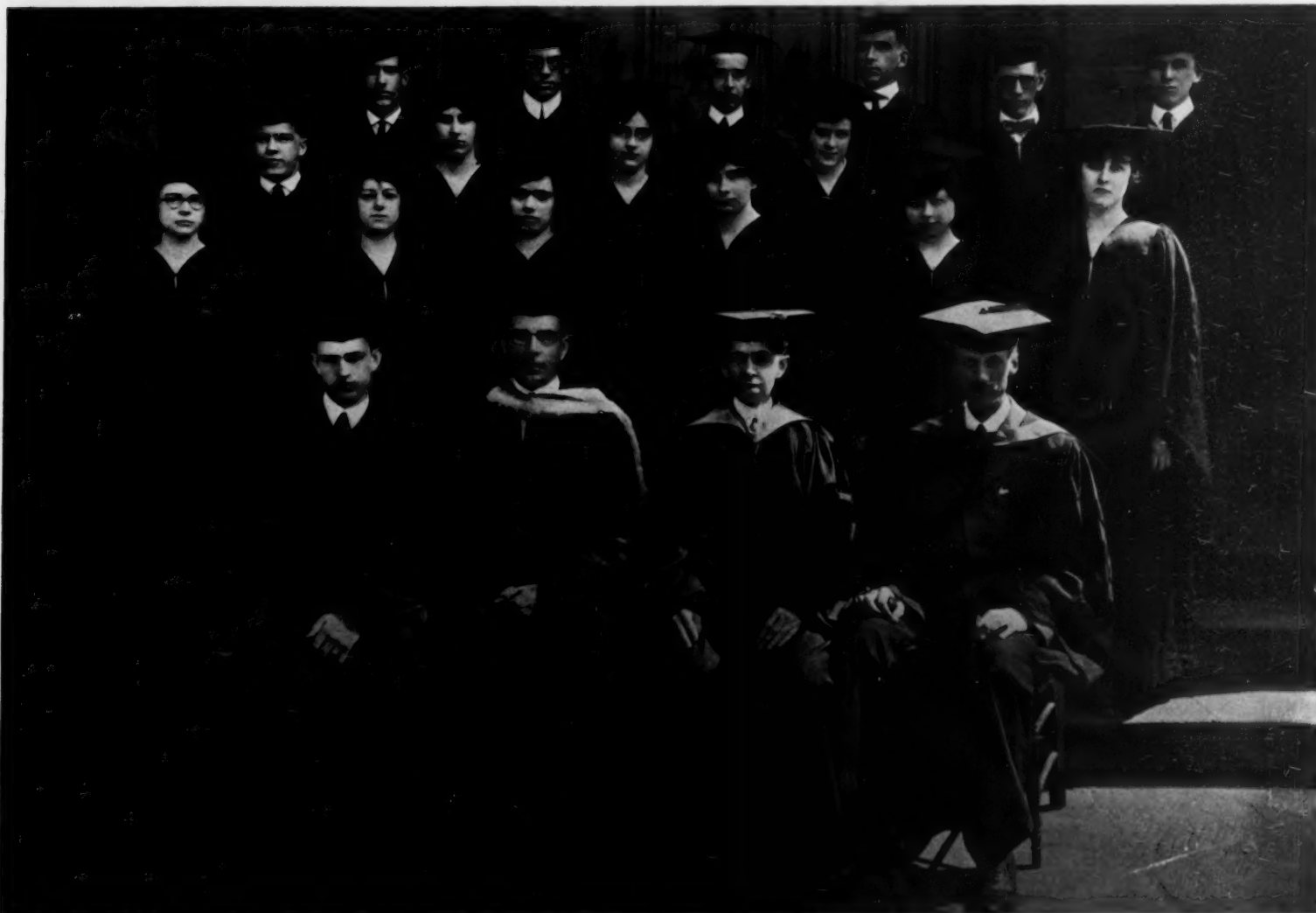


Many of his pupils are appearing on the concert platform and in churches. Leo Dger has just been engaged at the Holy Name Cathedral, Chicago, as tenor soloist.

At his studios in the Auditorium Building, one can see on the walls pictures of prominent artists with whom he has sung, and others who have visited him in Chicago. Among the souvenirs that he cherishes most is a copy of a song, "Canzone Siciliana," by Gino Marinuzzi, with a dedication which reads (translated here from Italian): "To a great artist—a little song," dated June 21, 1894. Marinuzzi was at that time about twelve years old. Mr. Beduschi's time next fall is well filled, but he is still seeking good voices for next year.

Jacobinoff Scores as Conductor

Sascha Jacobinoff scored a success recently conducting the Little Symphony and the Bolm Ballet in Texas and the Middle West. He also played violin solos on tour.



Sarony Photo

1921 COMMENCEMENT CLASS OF GUILMANT ORGAN SCHOOL.

First row (faculty) left to right: Willard Irving Nevins, Clement R. Gale, William C. Carl and Warren R. Hedden. Second row: Leah Elizabeth Mynderse, Amanda Isabelle Larsen, Evelyn Dorothy Paddock, Lydia Amelia Berg, Ida Martha Koen and Marie Zarina Hicks. Third row: David Hugh Jones, Hortense Barry Marshall, Elizabeth Joyner Brewer and A. Ruth Barrett. Top row: Andrew George Clemmer, Henry Wesson, William West Boyes, Ralph Arthur Harris, Edgar Albert Edman and G. Arthur Normandin.



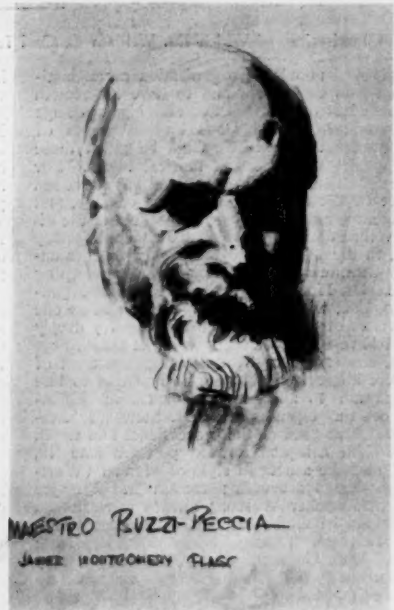
AUGUSTA COTFLOW,

The pianist, who shows in the accompanying picture that she is not averse to donning an apron. Miss Cottlow was snapped on the lawn in front of her home in Wolf Lane, Pelham Manor, N. Y., just after she had planted some choice dahlia bulbs sent to her by Dr. Howe, one of the men in charge of the floral department of the botanical gardens, who after noticing Miss Cottlow's enthusiasm when she went to the dahlia exhibit last fall, offered to send her some bulbs in the spring. Miss Cottlow, who was one of the busiest of pianists this last season, is a great lover of Nature, and when not busy arranging programs or teaching, spends much time cultivating flowers at her home.



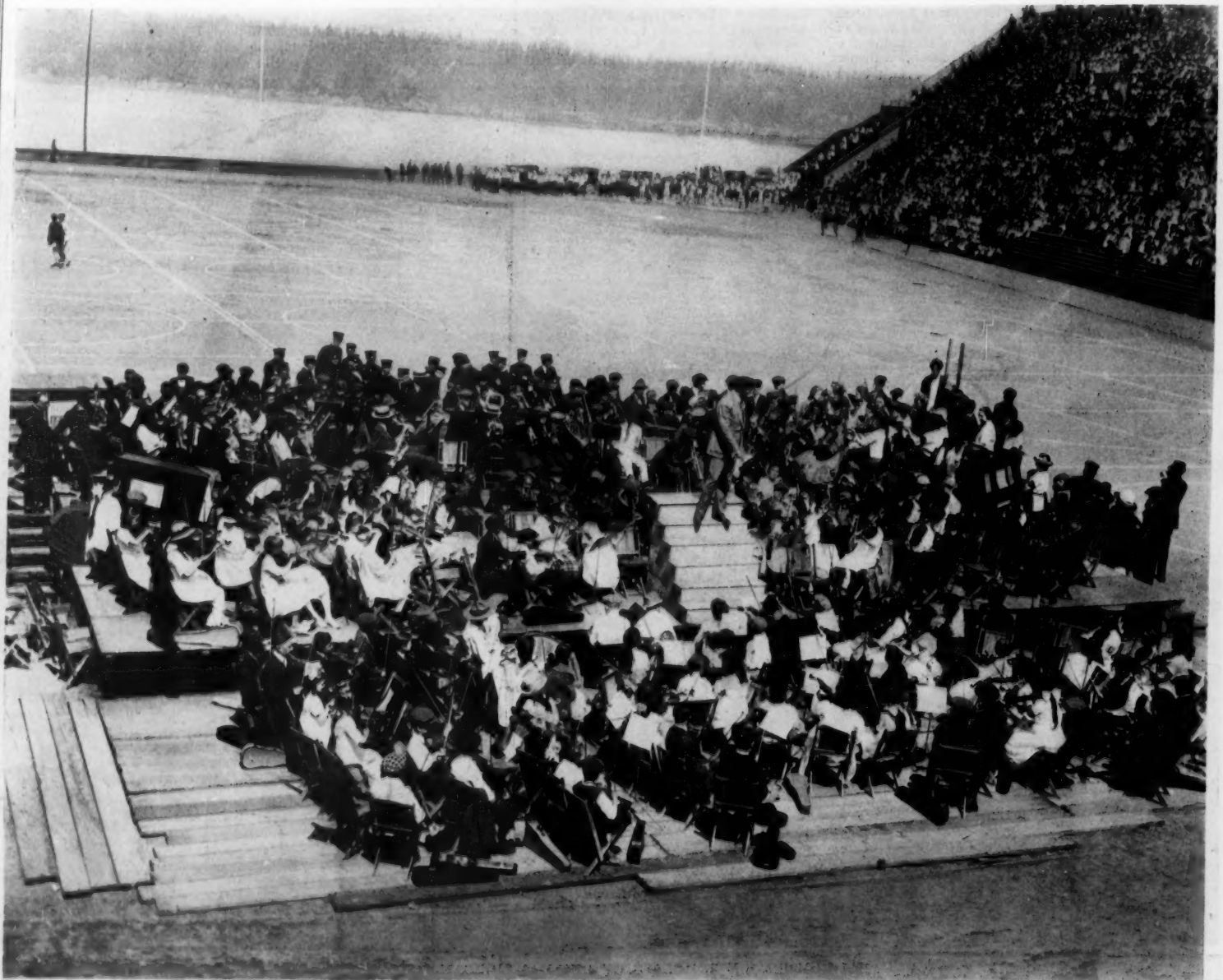
MRS. MATTIE D. WILLIS,

Who has arrived in New York and is receiving applications for a Normal Class in the Dunning System of Improved Music Study for Beginners. The class will begin on June 20 at her studio in Carnegie Hall. Mrs. Willis has just closed a Normal Class for Teachers in the South, and is bringing three instructors with her to take the course in New York. (Mishkin photo.)

MAESTRO RUZZI-PECCIA
JAMES MONTGOMERY FLAGG

A. BUZZI-PECCIA,

As seen by James Montgomery Flagg.



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The is opened by the Stadium
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EDNA THOMAS.

Who sang Vanderpool's "Values" with great success at a recent benefit at the Metropolitan Opera House in Philadelphia.



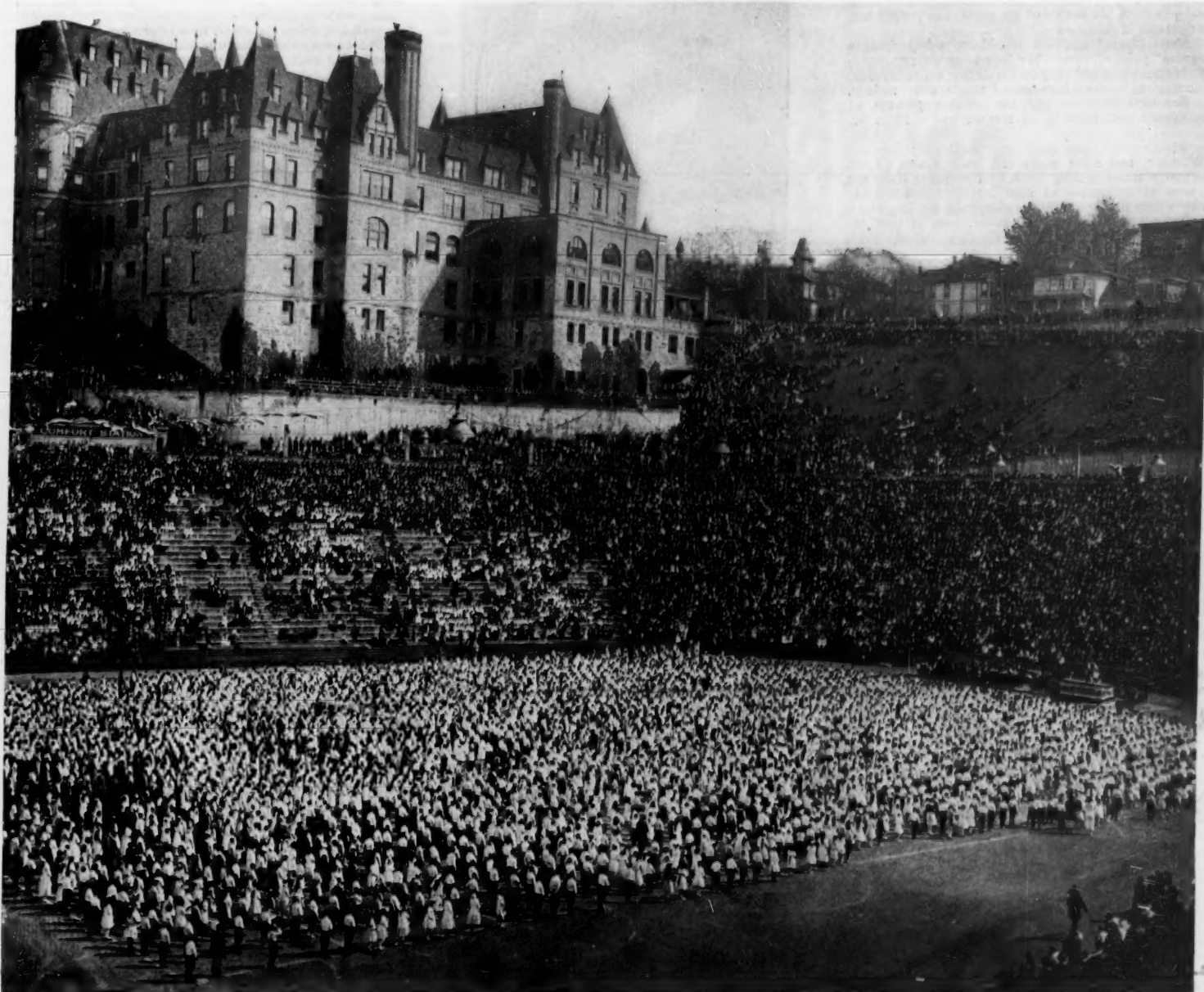
HELEN L. MILLER.

For two years assistant to Lazar S. Samoiloff in his teaching of voice, seems to be listening to the birds in Central Park, New York. Descended from musical ancestry and a former student at the University of Michigan, Ann Arbor, she has returned to her home in Buffalo, N. Y., and will teach singing there.



ALMA JOAN METZNER.

Dramatic soprano, who appeared as soloist at a concert in the Carnegie Chamber Music Hall, New York, on June 6, singing with confidence and poise the aria from "Aida," Verdi, in English, every word being understood. The young woman has temperament and style, a fine voice of promise, which will become still fuller with study and development. She also has a very winning personality. This combination of qualities brought her a veritable outburst of approval from the big audience, which insisted on an encore. This she gave in the "Magnetic" waltz, singing with brilliancy and ease. Her unusual range of voice was also noticed, and of recent debutantes none gives greater promise than this artist. (E. F. Foley photo.)



"IL PICCOLO MARAT," BY MASCAGNI, SCORES FIRST NIGHT TRIUMPH

By Guido M. Gatti

Composer Given Genuine Ovation—Also Staged the Opera and Appeared in the Role of Conductor—Stars Well Selected—
Real Inspiration Lacking

"Il Piccolo Marat," Pietro Mascagni's thirteenth opera, scored a real triumph on its first night. The calls for the maestro and for the performers were endless and the public never tired of applauding at the end of every act, after having interrupted the course of the action with bursts of approval and enthusiasm several times.

The opera was very carefully staged under the direction of the author himself, who conducted the orchestra, and the stage performance was such that the author could not have wished it better. Gilda della Rizza (Mariella), Hipolito Lazaro (Piccolo Marat), Benvenuto Franci (The Soldier), Ernesto Badini (the Carpenter), Luigi Ferroni (The Ogre), and all the others vied in doing their utmost, so that the opera might appear in the best light; and their labors were crowned by the most complete success.

If Forzano (the author of the libretto) and Mascagni thought they were dramatizing the idea of "the Revolution" and making it the central figure of their work, they have certainly failed in their aim. The libretto of "Il Piccolo Marat" gives a background of terror to one of the commonest plots in Italian melodrama. From the moment the little hero and heroine enter (so really heroic that they make us forget even their youthful age!) they absorb all the interest and pathos of the play; so that the scenes by which their personal vicissitudes are interrupted almost bore us and seem to be like obligatory reminders of surroundings that were not created by the libretto and which the composer has treated with the same indifference. The public is only interested in the filial love of the little Marat, his gradually growing love for the heroine, Mariella, with the ensuing love duets and lyric supplications, and in the happy ending which further helps to captivate the sympathies of the audience for the work.

The author of the libretto, Forzano, who no doubt is a better theatrical writer than a poet (America already knows his "Suor Angelica" and "Gianni Schicchi," set to music by Puccini), has, we admit, made use of more than one historical detail for the reconstruction of his scenes, but he has not recreated their spirit; neither would this have been acceptable probably to the composer, who is at his best in the sentimental situations offered him by the libretto. Forzano has furnished opportunities for three duets; mother and son in the first act, youth and maiden in the other two. The composer has clung to these as signposts and pillars of his work and the public has judged him completely right in doing so.

"Il Piccolo Marat" must be considered solely from a "Mascagnian" point of view. We found—as we expected—the well-known Mascagni once more—improved, at his best, the Mascagni of sincere impetus, of ample clear melody, of easy flowing inspiration, with the addition, perhaps, of greater balance and maturity in his art and skill in his means.

Some of the effects are more than theatrical; they are truly dramatic, and some pages still show traces of the musical temperament welling forth. Other pages there are which seem to us worthy of note for their delicacy (as that with which the second act begins, sung by Mariella), or for features which stand out boldly, even if they are not very original (as that of the Hussars' patrol, which has a good deal of color).

On the whole the composer has been obliged, owing to the scantiness of his vein of inspiration, to content himself with scraps and echoes of his preceding works, with all the defects exaggerated and brought into relief by the weakening of the elementary creative power.

Here, too, as in all Mascagni's works, except "Iris" which to us represents the acme of his art, the drama is not seen as a whole, but as a sequence of events each of

which has, one at a time, caught the attention of the composer. The fragmentariness of the musical dialogue in "Piccolo Marat" is really heartrending; that continual modulating (which to some critics appeared to be a sign of harmonic richness) seemed to us to be nothing but a proof of this disjointed, interrupted conception of the work. If in some pages one meets a new tonality at nearly every beat (until we have, as one critic counted, eighteen modulations in twenty-four beats in one passage in the second act!), it is because the composer lacked the power of seeing the scene as a whole, of constructing it after having grasped its germinal and substantial signification. This defect is evident when we examine the vocal line which is now and then fragmentary and inconclusive, neither aria nor dramatic recitative nor continuous melody; and which merely follows the words, sometimes failing to integrate their expressive value.

It seems to us, moreover, that the creative vein of the composer is notably impoverished. He is often obliged to fall back on fragments of lines taken from his former works: we have found them from "Iris" in fair number, and also from "L'Amico Fritz" and from "Isabeau."

Mascagni's melodies of the past, however, had the advantage over some of the other equally famous Italian composers of opera—over Puccini for instance—of being more strongly marked and of possessing an overwhelming dynamic force, even if they were not fed by a true inner

fervor. The impetus of Mascagni's thematic phrases was one of the most prominent features of his music: the phrase had a physiognomy all its own in the same way as for example those of Strauss are unmistakable. Now in "Il Piccolo Marat" the thematic invention has grown somewhat commonplace; the melody has grown more minute and more sentimental, with a certain pretense to elegance which cannot conceal its scanty substance. They are, it is true, sung—often shrieked—in the top notes; but they no longer deceive us as to their force, which is very modest indeed.

The orchestration of "Il Piccolo Marat" is still that of "Cavalleria," that is, heavy and fragorous without being solid, strewn with "buchi sonori," notwithstanding its pretensions and its somewhat plethoric formation. Why, for instance, the five trombones in the score, which one never really heard? That in 1921 we should be obliged to listen to an instrumentation of this kind is surely not edifying!

The public has judged "Il Piccolo Marat," as we said at first, a complete success, and probably that judgment will be repeated in every town. The Roman critics have almost unreservedly praised the work and some of our colleagues have even spoken of a new Mascagnian "spring." To our minds these words seem to have been dictated by an inopportune benevolence and perhaps by a little of that spirit of nationalism which is never lacking in Rome.

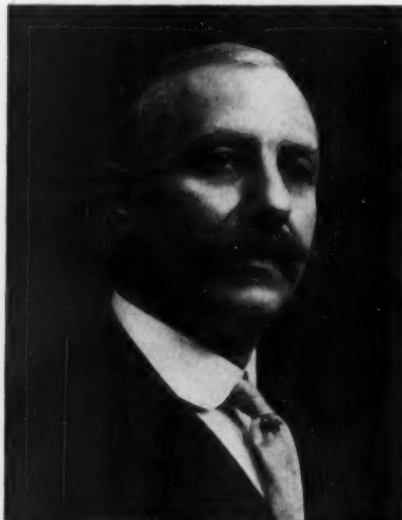
For our part we do not consider that we are wanting in respect to the composer and much less that we are sinning against our love for things Italian, by including this most recent of his operas in the long parenthesis denoting a lapse of his power of production, which dates from "Iris," and of which we hope to see the end as soon as possible.

Pietro Mascagni has no intention of withdrawing from the field of action, and who knows what surprises he may reserve for us on the morrow?

(Illustrations will appear in next week's issue.)

Death of Douglas Powell

Douglas Powell, head of the voice department of Wesleyan Conservatory of Music, Lincoln, Neb., died there at St. Elizabeth's Hospital, May 28, at 7 o'clock in the evening.



© Underwood & Underwood

THE LATE DOUGLAS POWELL.

Death followed an operation for abscess. His passing was a shock, as none but his very close personal friends knew the serious nature of his illness. After the operation heart complications set in, causing his death. Private

funeral services were held June 1, conducted by Dr. J. F. Robertson, who was Mr. Powell's pastor and intimate friend.

His death, coming just at Wesleyan's commencement season, was particularly sad.

For the last two years he has been in Nebraska, on Wesleyan University's faculty as head of the voice department, where his work was of the highest order of efficiency. He had under his direction a splendid male glee club of twenty-five selected voices, which recently made a highly successful tour through the West, giving twenty-six concerts. He was a favorite with the glee club boys, who came back from this tour most enthusiastic over their director, who was friend and companion throughout the trip. The large chorus choir of the University M. E. Church has been under his careful supervision for two years and was a well organized body of singers. Mr. Powell introduced the social element largely in the choir, thus cementing the friendships in this organization. He was born in England, and at the time of his death was fifty-seven years of age. He studied with many splendid masters in Europe and traveled extensively on concert tours with Melba, Patti, Van Dyck and other prominent artists. He was associated with music schools in Cincinnati, Pennsylvania and New York before coming to Nebraska. He was an artist of fine ability, being thoroughly educated in his chosen profession. In oratorio he was particularly successful, his voice being well adapted to this style.

He leaves, besides his wife, a little two year-old daughter, Josephine. Interment took place at his home in New York. Mrs. Powell and baby have removed to their home in New York City. The sympathy of Wesleyan students, the music fraternity of Lincoln, and many friends is extended to the bereaved ones.

Mrs. E. D. L.

Mme. Carylna to Teach All Summer

Kathryn Carylna, New York vocal teacher, at the solicitation of numerous resident and out of town students, has decided to hold a summer course in voice, as well as French and Italian lyric diction, at her residence studio, 257 West 86th street.



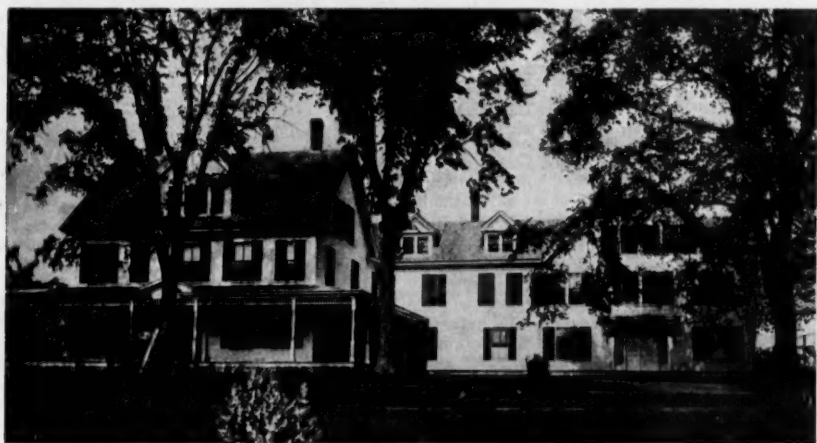
MEMPHIS MUNICIPAL SYMPHONY ORCHESTRA AND CHORAL SOCIETY, ARTHUR NEVIN, DIRECTOR.

Last January the city of Memphis, Tenn., inaugurated a division of municipal music and dramatic art, under the department of the Park Commission and the close association of the Chamber of Commerce. This division is unique and the city can boast of a civic venture probably never before attempted on such a broad scope as here exercised. Five months ago this town introduced this musical project. Her director, Arthur Nevin, began at that time to organize a chorus and an orchestra. The chorus began with thirty-five members (perhaps thirty-seven) and gradually increased this membership to an enrollment which now has a list of two hundred. The orchestra started with a body of seven string instruments. It finished its first season (of about three and a half months) with forty performers of both professional and non-professional musicians. Combined with the Municipal Choral Society, five public performances were given at the leading theater of Memphis. These performances gradually increased the interest of the people to such an extent that next season the orchestra will have fifty performers, and every indication points to the Choral Society doubling its enrollment, giving it four hundred voices. Already steps are being taken for the building of an open air theater in one of the largest parks for the presentation of opera. Every forward step is being taken toward this musical development, is carefully planned and not advanced until the public sentiment proves the worth of better offerings. The city is bringing to its people real appreciation by carefully preparing its program; giving only such music as the performers can thoroughly understand. This understanding results in the audiences grasping the interpretations and feeling spontaneous delight in the orchestra's endeavors. That dignified music is given to the people one has but to glance at the list of composers represented on the programs, Wagner, Beethoven, Verdi, Grieg, Bizet, Donizetti, and many others. (Poland photo.)

JOSEPH REGNEAS, WELL KNOWN VOCAL INSTRUCTOR, HOLDS FIFTH CONSECUTIVE SUMMER SEASON AT RAYMOND, ME.

After a season of unusual activity at his studio, 135 West Eightieth street, New York City, Joseph Regneas leaves New York on June 30 for Raymond on Lake Sebago, Maine, returning for the fall season on Thursday, September 8. It is interesting to note the success that has unfailingly attended the undertakings of this distinguished vocal pedagogue. During his activities as a singer, he

Like many undertakings which have developed into successful issues, Mr. Regneas has established and developed at Raymond on Lake Sebago one of the most practical ideas to develop singers that has ever been suggested. Practical from the standpoints of economy, individual progress of the student, happy and health giving surroundings, and yet like all ideas successfully developed, the very simplicity



ELM TREE INN, RAYMOND, ME.

A typical New England inn, where Mr. Regneas holds his classes, and where a number of his pupils and artists accompany him every year. Mr. and Mrs. Joseph Potter are the proprietors.

reached to the topmost rung of artistry in the concert field, and was among American singers that were most sought. His entrance in opera in America and in Europe created a sensation on account of his pure and unusual vocalization and splendid histrionic instincts and talents. Upon his return to America after an absence of several years, he confined himself entirely to teaching, and he has developed some of the best voices before the public. Within three months after establishing himself at his New York vocal studio, he was giving upward of 100 lessons each week, and there was great pressure brought to bear to open a conservatory bearing his name, and offers to return to Europe to teach, etc., were all discarded as well as the suggestion that he surround himself with a body of assistants who could receive the numerous pupils who desired to study with him. The artistic sense, always strong and upper-

of the scheme is the most apparent feature. Mr. Regneas selected for his purpose a most primitive—yet healthful and beautiful village—situated in the vast pine forests of the State of Maine on the very shores of Lake Sebago, some forty miles long and extending to what is known as Panther Pond, a body of water some four miles in length and twelve miles in diameter. These streams abound in salmon, bass and pickerel, while the various small streams connecting swarm with the red speckled trout. Here, just twenty-two miles from Portland, stands a splendid yet primitive New England inn, and throughout the village, which reminds one of the famous "Spotless Town," are jotted the homes of cultured and kindly thinking people, who enjoy the singing of those who accompany Mr. Regneas each summer to their midst. In their homes are the practice pianos, while all live like a large happy family at the Inn which can accommodate some fifty



JOSEPH REGNEAS.

Who will teach for the fifth consecutive season at Lake Sebago, Me., this summer.

most in his mind, which had always been the real cause of success in his various undertakings, determined him to accept only those whose work he could personally conduct, and to refer all others to his pupils and colleagues. With Regneas it was never "how many lessons could be given" but "how many individuals he could receive and do justice to."

EDWIN SCHNEIDER

Accompanist and Coach
JOHN McCORMACK

Just returned from World Tour
Coaching and Program Building
Studio: 25 East 54th St., New York
Phone: Plaza 7822

guests. It is, indeed, an ideal way of spending the summer.

Mr. and Mrs. Joseph Potter, who control the Inn, have succeeded in making the place comfortable in every detail. It is furnished attractively but not fancy, and substantial meals are given. At Mr. Regneas' suggestion they have kept down the rates so that one may enjoy these wonderful gifts of nature with all necessary comfort and requirements at an extremely moderate fee.

Mr. Regneas takes with him each season a certain number of beginners, and a summer in Maine, under his guidance, is worth a year's sojourn in New York City.

Among those who have taken advantage of the unusual opportunity to study under this singing master are such artists as Louise Hubbard and Nevada Van der Veer, soprano and contralto soloists of the Fifth Avenue Presbyterian Church and concert singers of wide reputation; Callaway-John, whose annual New York recitals are features of artistic and meritorious import of New York's musical doings; Mary Potter, who recently succeeded Mary Jordan as soloist of Temple Emanu-El, New York, and who will make her New York recital debut next winter; Edna Fassett Sterling, well known soprano of the Central Collegiate Church, where she fulfills one of the most important New York church positions and is a very much loved concert singer, and the various members of the "Hansel and Gretel" Opera Company, which was conceived and developed in one short summer at Raymond.

Last season the entire cast of excellent singers perfected a splendid production of "The Merry Wives of Windsor," which received several performances in Maine and was given in New York this past winter. There is perhaps no more ideal way for the serious singer to work, whether beginner or artist, than under the conditions developed by Joseph Regneas at Raymond on Lake Sebago, Maine.

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Her voice has warmth and color.—*Philadelphia Inquirer.*

But it was in the sincerity of her art and in a certain charm of rendition that the singer made her greatest impression.—*Evening Public Ledger, Philadelphia.*

A sweet voice and a sympathetic manner.—*Public Ledger, Philadelphia.*

She has a voice of quite unusual timbre, velvety, expressive and bell-like in its clearness. Her program was beautifully arranged and admirably selected.—*The Philadelphia Record.*

While it was an ambitious program that she presented the soprano had no difficulty in encompassing its exacting requirements singing fluently in English, Italian, French, German and Russian, and to each of her songs giving the intelligence of distinctive interpretation. Her voice is a soprano of smooth, rich mezzo quality.—*The Evening Bulletin, Philadelphia.*

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How often—aye, how very often—a musical prize competition has resulted in the award going to a work that was highly respectable—and nothing more; a work that saw one or two presentations and then passed forever out of the knowledge of mankind. The National Federation of Music Clubs is fortunate in having secured for its \$5,000 oratorio prize a work like "The Apocalypse." Judged on two hearings, it appears to have real musical value which will ensure its performance by numerous choral societies, for it is especially rich in the opportunities it affords to the chorus. Its first performance took place in the gymnasium of Augustana College, Rock Island, Ill., on Tuesday evening, June 7, in connection with the biennial convention of the N. F. M. C. The chorus was the Tri-City Festival Chorus, especially assembled and drilled for the occasion; the orchestra which played the difficult score was the Tri-City Symphony Orchestra, A. Cyril Graham, of Chicago, conducting, and the soloists were Cyrena Van Gordon and Estelle Liebling, sopranos; Katherine Meisle, contralto; Frederick Gunster, tenor; Edwin Swain, baritone, and Augustus Ottone, bass.

THE TEXT.

The text, drawn mainly from the Book of Daniel and the Apocalypse, is "selected and arranged" by Pauline Arnoux MacArthur and Henri Pierre Roché. In using the quoted words, the authors were over-modest, for as a matter of fact by far the greater part of the text is original, sometimes in blank verse, sometimes rhymed, although the ideas upon which it is founded come from the sources named. The book is divided into a prologue (Belshazzar's Feast) and three parts, Armageddon, Babylon and the Millennium. Only in the latter part is the text entirely biblical, being made up of verses selected from the Apocalypse. M. Roché, a young Frenchman who was here with the French High Commission when the book was written early in 1918, wrote the sections dealing with Gluttony, the Pagan Dance and War. The lines are for the most part short and energetic, never rhymed, and expressed in an idiom remarkably good for one whose native language is not English. Mrs. MacArthur prepared the text treating of Drunkenness, Idolatry and Babylon. Her lines are longer and more flowing than those of M. Roché, oftentimes rhymed and with several passages of distinct value. On the whole the text is decidedly effective, distinctly above the average of oratorio texts and offering contrasts to the composer. Its one defect is that the authors evidently did not picture the musical score in preparing it. There are no concerted numbers—beloved of oratorio audiences—and that alternation in the employment of the various musical forces that adds so much life to a score, is infrequently provided for.

THE MUSIC.

Paolo Gallico, the composer, has provided a distinctly modern score, very different from traditional oratorio style. His muse is inclined to be chromatic to excess, but this very fact emphasizes the beauty of an occasional diatonic passage, such as the short chorus, "Then Live for the Day," and the striking, chorale-like "Peace on Earth, Good Will Toward Man," with chime effects. His scoring for orchestra is of the very first order, modern and colorful. It is notable that Wagner and Strauss are his gods, especially in the Babylon section; but on the whole the work stands on a very high plane. He does not—thank heaven!—scoff at provide plenty of melody, and his harmonic scheme is always interesting, varied and frequently applied with originality. But above all the beauty and variety of the orchestration stands out.

Numbers to be specially remarked about are a short fugged chorus of The Gluttons; the exceedingly ingenious Bacchanal Dance (mixed chorus) in 5-4 time, with clever choral writing and well handled Oriental coloring in the orchestra; the very melodious solo for Idolatry (dramatic soprano) and the longest solo of the work, "Babylon," also for dramatic soprano and constituting almost the entire second part of the oratorio. Of great dramatic effect is the tremendous climax of the prologue on the text "Mene, Mene, Tekel, Upharsin" and another climax comes at the end of Armageddon. There is a splendid lyric chorus, "The Seven Vials," with fine part writing. Perhaps the most beautiful moment of the oratorio is the unaccompanied chorus, "And I Saw a New Heaven," which opens the final section, and there are mighty effects in the tremendous "Alleluia: for the Lord God Omnipotent Reigneth," the brass intoning a chorale-like melody while the chorus sings obligato phrases. All in all it is an exceedingly fine score, one which—as before stated—affords every opportunity to the chorus, although the music is decidedly difficult and requires an able body of singers.

THE PERFORMANCE.

That is exactly what it had at the Tri-Cities. The chorus which had been organized especially for the occasion not only sang the difficult music with precision and correctness, but, made up entirely of selected and trained voices, it also produced a quality of tone that was at all times beautiful, never strident even in the loudest passages. It compares with any choral society in the country. To listen to a chorus in which the sopranos were never shrill, the tenors never reedy, a chorus which stuck to the pitch despite frequently difficult and sometimes unvocal intervals, that was

always prompt in attack and followed the dynamic indications of the score with entire faithfulness, was indeed a pleasure. A. Cyril Graham, the conductor, proved conclusively that he is a choral trainer of decided ability, for he had had but eight weeks in which to prepare his forces. As an orchestral conductor he was decidedly less effective. He lacks knowledge of the technic of orchestral conducting and, although bolstered up with some fifteen players from Chicago, the orchestra under his lax baton was not up to coping successfully with the exceedingly difficult score. This, however, is no reflection upon the orchestra. Indeed, with the limited number of rehearsals it had, the only wonder was that it did so well in playing so involved a score. And on the second evening there was a notable improvement. Somebody should, however, tell Mr. Graham that in 5-4 time the measure is made up either of 3-2 or 2-3, never of 1-4, which he insisted on beating; the wonder is that his forces were able to follow him at all.

THE SOLOISTS.

There were six soloists, already named. To Cyrena Van Gordon fell the bulk of the work and it required a voice and art like hers to cope with the music of Babylon, whose solo (if memory serves right after only one glimpse of the score) ranges from G below the staff to B above it. She was in splendid voice on both occasions and won the individual triumph of the performances, singing her other long solo (Idolatry) with equal effect. The baritone is the other principal soloist. Edwin Swain's best opportunity came in Armageddon, where he sang the music of the Spirit of War. Mr. Swain has an excellent voice, although the upper part of it is not produced with freedom. He sang his music with intelligence and vigor and was thoroughly liked by the audience. Estelle Liebling (A Voice) did not have as much to do as her fine singing deserved. The short but beautiful solo, "Some Savage Tribes," was exquisitely done, as well as some phrases later in the work. Frederick Gunster sang the tenor part, which is not long but grateful, boasting two solos which are among the most effective things in the oratorio—one, "I Sing to the Grape," at the very beginning, and the other, "A Pure River of Water of Life," just before the close. Mr. Gunster sang both with splendid art and they won him much deserved applause. The second is a fine lyric number and showed his voice to special advantage. The contralto has very little to do (the text book was kind only to the soprano and baritone) but she did that little very well. Miss Meisle has a full, warm, rich voice and knows how to use it. Ottone, the bass, had the ungrateful task of being the Narrator.

All in all the performance was a fine one, much better than one had any right to expect considering the difficulties which there were to contend with. The work itself would profit by a rearrangement through which the solo parts might be condensed and more evenly distributed with the introduction of one or two concerted numbers for the soloists. It certainly deserves a New York performance, for Paolo Gallico has written a modern choral work that does him credit.

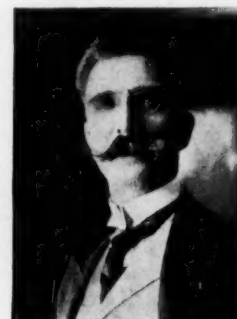
700 Sing Densmore's Song

At the annual Memorial Field Day services in Fenway Park, Boston, under the auspices of the Spanish War Veterans and the American Legion, a chorus of 700 people rendered John H. Densmore's anthem "Hail! Thou Great Song of Peace," words by Clara Endicott Sears. The chorus was composed of choirs and choral societies of greater Boston, and its effective rendering of this stirring peace song added greatly to the impressiveness of the service.

Summer Dates for Anna Case

Anna Case, the popular concert soprano, has planned to remain in America this summer and will give a song recital at the Auditorium, Ocean Grove, on Saturday evening, July 30. On August 13, she will appear at the Asheville, N. C., Festival, with the Philadelphia Orchestra.

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NEXT YEAR'S STUDY.

"Your paper has been a valuable help to me in my musical work and we often use it in our Music Club, some members of which usually subscribe to the *MUSICAL COURIER*.
"May we ask your assistance now in our plans for next year's study? We are planning our program for next winter, and we want it to be the best that we have ever used. Would you be good enough to give us some suggestions as to the planning, what we should study, etc? Thank you for any assistance you may render us."

Music club study is one of the most interesting questions of the day, for it has much to do with the great development of musical interest in this country. At the present time music in America leads the world, or perhaps it is better to say that in music America leads the world. During the last few years the advancement of music has been great, and music clubs have had much to do with this.

In order to give you suggestions for next year's work, it would of course be better to know what subjects you have studied in the past. But as the *Information Bureau* has decided opinions on this subject, in the ignorance of what has been done by your society, the first suggestion for club work is to study American music. There is so much to study in that respect that one, two, or even more years could well be spent on this subject. The work by women composers is a fruitful topic for a woman's club to undertake; there is such a fund of material to draw from that the difficulty would be, perhaps, to know how to condense it into one season's work. Indian music is also a fertile field as is negro music. You would find no difficulty in filling out a busy season with most interesting study.

But if you have studied the music of our country, there are other studies of interest. Folk music, Chinese and Japanese music, musical instruments of the orchestra, ancient choral music, ultra modern music—any one of these subjects could be studied to advantage. It is hoped that this reply to your letter will be of assistance to you in forming your plans for next season, and the *Information Bureau* would be pleased to hear what is decided upon.

MUSIC CLUBS.

"Is there not a large increase in the number of music clubs within the past few years? It seems to me that the list has grown greatly. Why is this?"

Yes, there is a large increase in the number of music clubs, due to the increased interest taken in music and the extraordinary development that has taken place in the United States in the past six or seven years. The Federation of Music Clubs has been a large factor in this development, each state having an interest in all its clubs, musicians being brought together in a way that has enlarged the scope and aims of local organizations until now the whole country is aroused to the importance of the musical education of the people. At the recent meeting of the New York State Federation of Music Clubs, Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, in her speech at the opening session, dwelt "on the value of concerted action on the part of musicians to help make America a musical country, discarding all selfish interests and working for the advantage and advancement of musical art." This she declared to be the fundamental aim of the organization of which she is president.

PUCCINI'S NEW TRIPTYCH.

"I would consider it a great favor if you could furnish me with some information about Puccini's new triptych. The extent of my knowledge about the work is that they are entitled 'Il Tabarro,' 'Suor Angelica' and 'Gianni Schicchi.' I am very desirous of getting as complete information about them as possible; their synopsis, etc., and where it is possible to obtain copies, etc."

Send to G. Schirmer, 3 East 43d street, New York City, for the "book of the words" (price fifty cents) of Puccini's work. You can also purchase the vocal score if you so desire.

AMY NEILL'S VIOLIN.

"I have noticed that Amy Neill, violinist, made her debut at Carnegie Hall, October 14, 1920. I would like very much to receive some information as to her teacher, also violin and approximate value."

Amy Neill studied both with Leopold Auer and Kortschak, Germany and New York. The violin was a Stradivarius, valued at \$12,000.

Little Symphony Plays Skilton Work

The Little Symphony, directed by George Barrere, and the Ballet Intime of Adolph Bolm recently gave a joint performance at the Bowersock Theater at Lawrence, Kan., a feature of which was the rendition of a suite "East and West" by the local composer, Charles Sanford Skilton, professor in the music department at the State University



THE LITTLE SYMPHONY AND BOLM BALLE

At Lawrence, Kan. In the photograph will be seen (left to right) George Barrere, director of the Little Symphony; Ruth Page, dancer; Charles S. Skilton, composer, and musicians with Indians at Haskell Institute.

of Kansas. The suite was composed for the Little Symphony and first played by them at the Lockport, N. Y., Festival of American Music last September. The first two numbers, "Alla Palestrina" and "Alla Menuetto," are in the classical style and represent the East, while the other three, representing the West, are based on Indian melodies, after the manner of the widely known "Two Indian Dances" by the same composer. The performance aroused great enthusiasm and the composer was called on to bow his two acknowledgments many times. On the same day the two organizations visited the government Indian School, Haskell Institute, as guests of Skilton, where the Indian students presented a program of native songs and dances. The visitors were greatly interested and were afterwards photographed with the Indians, in some cases wearing their costumes. The appearance of Adolph Bolm in a Sioux war-bonnet suggested new possibilities for his repertory, and several members of his company declared their inten-

tion of preparing Indian dances to Skilton's music for next season.

Annual Meysenheym Pupils' Soiree

Eighteen vocal numbers made up an interesting program given by pupils of Cornelie Meysenheym, former court singer in Holland, at the Carnegie Chamber Music Hall, on June 6. The group of young singers opened the program with Rossini's "Inflammatus," in which Elizabeth Crouch sang fine high C's, later singing beautifully the "Ave Maria," Louis Heilman playing excellent violin obligato. Anna Winter is a high soprano, and takes the F above high C with ease; she is very musical, showing this in Muller's "Staccato Polka." Rose Massimine is another high soprano with a lovely voice. Mary Brooks has excellent vocal quality, appropriate for church singing. Harriet Wortman is really fit for the stage, and Marie Abbey has a beautiful voice and great talent. Benjamin Rackett is a tenor robust with sweet tones, and both in his solo singing and in the duet with Henry Meysenheym showed excellent promise.

Mrs. Henry Irving has lovely head tones, being a coloratura singer of promise, and Henry Meysenheym has a mellow and full baritone voice of unusual range. Helen Kreeb has a lyric soprano organ, with superior tone production, and Ruth Koch sings with full warm tones. Viola Stein's voice has exceptional quality and she sings like a good musician. Harriette Wessells is an attractive coloratura singer of considerable high range. Alma Joan Metzner sang quite like a professional, with voice of beauty and distinct enunciation. Minnie Marks displayed charming style and excellent high tones, and Alma Borsuk has much to commend her, including a fine voice and sympathetic personality. Kathleen Rogers won interrupting applause during "Chanson Provencale," playing her own accompaniment to her encore. A quartet from "Lucia" closed the program, sung by Alma Borsuk, Rose Massimine, Benjamin Rackett and Henry Meysenheym. Mr. Rackett and William Collmeyer were the capable accompanists. Flowers were given the singers in profusion and applause was so vehement that encores were added. Singing largely from memory, and showing their superior teaching, the pupils all did creditable work, exemplifying their experienced instructor's method, for Mme. Meysenheym holds a high place among vocal teachers.

Knupfer to Vacation in Europe

Walter Knupfer, the well known piano pedagogue with Mrs. Knupfer and their lovely little daughter, will leave Chicago for Europe on June 25, sailing from New York

the following day. Mr. Knupfer, who had many applications from students desirous to take lessons during the summer months with him, regrets not to be able to accommodate them, but he believes that after several years' constant teaching at his school in the Fine Arts Building, a ten weeks' rest cannot but be beneficial not only to himself



WALTER KNUPFER.
At his home in Wilmette, Ill.

and his family, but also to the students, as he will come back with new material, rested, and more enthusiastic over his work. The snapshot above reproduced was taken at the home he has recently purchased in Wilmette.

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NATIONAL CONCERT MANAGERS' ASSOCIATION TO MEET IN CHICAGO

Members Will Hold Their Meetings in Windy City June 27 and 28—Ralph Dunbar, After Successful Season of Light Opera, Will Enter Grand Opera Field—College, Conservatory and Studio Notes

Chicago, Ill., June 12, 1921.—The National Concert Managers' Association will hold its meeting in Chicago at the Edgewater Beach Hotel, June 27 and 28. On the evening of June 28 a dinner will be given to close the business meeting. The business meeting will be for members only.

"ROBIN HOOD" IN ILLINOIS.

Ralph Dunbar, the well known impresario, presented one of his opera companies at the Illinois Theater in Reginald De Koven's "Robin Hood." Amy Leslie, well known dramatic critic of the Chicago Daily News, said among other things: "Robin Hood" as delivered by Dunbar's youngsters is a perfect delight." This quotation is given in lieu of an extensive review from this writer, as nothing more can be said than to reiterate what was written in the Chicago Daily News and the other Chicago papers. To attest the pleasure of the public it may be said that nightly encores were numerous and each artist as well as the chorus contingent and the orchestra deserves highest praise. Ralph Dunbar's success in light opera has prompted him to enter the grand opera field, and it has been reported that the cast of "Carmen" is as meritorious as the one of "Robin Hood," and as in the past year his companies will tour extensively throughout the country.

LOUISE ST. JOHN WESTERVELT'S PUPILS IN RECITAL.

Louise St. John Westervelt presented some of her talented vocal students on Thursday, June 2, at the Columbia School of Music recital hall. Those who appeared on the program were: Irene Barstow, who was heard in Stewart's "Secrets"; Pauline Greaves and Carolyn Johnson, in Gretchaninow's "Dreams"; Nina Samuel, in Carpenter's "May the Maiden"; Winnifrid Erickson, in Samuel's "Garden Thoughts"; Sidney Greaves, in Lal's "L'Esclave" and Del Riego's "Homing"; Clara Mammen, in Bainbridge Crist's "Mistletoe" and Hahn's "Si mes vers avaient des ailes"; Vivienne Cheek, in Lohr's "My Love the Swallow" and Sticks' "Who Knows"; Edna Chadwick in Bridge's "Go Not, Happy Day" and Roger's "And Love Means—You"; Edith Nelson, in Verdi's "Caro Nome" from "Rigoletto"; Carolyn Johnson, in Rossi's "Ah! rendimi" ("Mi-

trane"); Ella Snedden, in Rummell's "Ecstasy" and Linn Seiler's "Long Ago"; Catherine Miller, in Branscombe's "The Morning Wind" and Ronald's "O Lovely Night"; Sylvia Francisco, in Delibes' "Bon Jour Suzon" and Carpenter's "When I Bring to You Colored Toys"; Pauline Greaves, in Treharne's "Corals" and Mary H. Brown's "Life's Paradise"; Marion Capps and Geraldine Rhoads in Branscombe's "Laughter Wears a Lillied Gown" and Mrs. Beach's "The Night Sea"; Elizabeth Houston, in Cadman's "Her Shadow"; Brown's "Night" and Guion's "My Own Laddie"; Lola Scofield, in Milligan's "An Invitation"; Wintler Watts' "Blue Are Her Eyes" and Puccini's "Vissi d'arte," from "Tosca"; Geraldine Rhoads, in Chadwick's "The Danza" and "Ballad of Trees and the Master," by the same composer, and Saint-Saens' "Amour Viens Aider" from "Samson and Delilah"; Marion Capps, in Arensky's "The Little Fish's Song," Duparc's "Extase" and Gounod's waltz aria from "Romeo and Juliet"; and Lola Scofield and Elizabeth Houston in Ware's "Good Night" which closed the program—all of whom showed unmistakably the excellent manner in which they are being trained, thus reflecting credit not only on their distinguished and renowned mentor, but also on the institution in which they are schooled.

MARCEL CHARLIER DEAD.

The Belgian consul at Chicago has received the following cable from Mme. Charlier: "Kindly inform our friends in America that my husband, Marcel Charlier, for many years conductor of the Chicago Opera Association, passed away on June 5, funeral June 7." Further details concerning Mr. Charlier's departure will appear in these columns in the very near future.

AMERICAN CONSERVATORY NOTES.

The thirty-fifth annual commencement concert and exercises of the American Conservatory will take place on Tuesday evening, June 21, at the Auditorium. The program will contain three piano concertos, three arias and two violin concertos, the soloists being the winners in the various competitions held this spring. Fifty members of the Chicago Symphony Orchestra, with Adolf Weidig conductor, will afford the orchestral accompaniment.

The management is especially gratified by the large registration for the master classes of David Bispham and Josef Lhevinne, to be held at the Conservatory this summer from June 27 to August 6. In addition to the private lessons, the repertory classes of both these great artists are attracting artist-students and teachers from all parts of the country.

David Bispham, baritone, will be heard in recital on Thursday afternoon, June 30, at three o'clock, in Kimball Hall.

George Smith, baritone, artist-pupil of E. Warren K. Howe, was the winner of the first prize in the final vocal contest held under the auspices of the National Federation of Musical Clubs at Davenport, Iowa; the contest took place on June 9.

The Department of Public School Music is offering several feature courses for the summer term. In addition to the regular classes to be conducted by O. E. Robinson, there will be a series of lectures by David Bispham on the voice, by Anne Shaw Faulkner-Oberndorfer on musical history and appreciation, illustrated by special stereopticon views, Ampico selections and Victrola records. Herbert Gould will conduct classes in community singing and oratorio conducting.

NELSON ILLINGWORTH IN CHICAGO.

Among the out-of-town visitors this week at this office was Nelson Illingworth, the eminent singer, who called in company with Marx E. Oberndorfer, the well known pianist-composer, and H. O. Osgood.

CHICAGO MUSICAL COLLEGE NOTES.

The final competitions in the Chicago Musical College are being held this week in Ziegfeld Theater. The department of Expression and Dramatic Art opened the series on Wednesday. The violin competitions, scheduled for Thursday, were followed by those in the vocal and piano departments, respectively on Friday and Saturday mornings. The prizes for which the students are competing in

each of the classes—artist, post graduation, graduation and senior diploma—are scholarships of \$300, \$100 and \$50.

Herbert Wandsworth and Mrs. Merle Kirkman Janes, students of Felix Borowski, won the first and second prize of \$100 and \$50 respectively at the American Song Composers' Festival, Greenwood (Ind.), June 3.

An interesting series of performances will be given by the Chicago Musical College during the week of commencement. Tuesday evening, June 21, will be devoted to dramatic work by students of Minna Mae Lewis. The commencement exercises and concert will be held in the Auditorium, Wednesday evening, June 22. The following evening students of the School of Dramatic Art, under the direction of Walton Pyre, will present a comedy in Central Theater. Friday evening, June 24, will be devoted to a program of dance divertissements under the direction of Ruth Austin. On Saturday afternoon, June 25, students of Walton Pyre will give a program and in the evening dance divertissements by pupils of Mae Stebbins Reed will be given. All the performances, with the exception of the commencement concert, will be held in Central Theater.

Marion Treleven, student of the vocal department, sang with success with the Sinai Orchestra, June 1.

Instead of the usual concert Saturday morning in Ziegfeld Theater, the Chicago Musical College held the final competition for prizes in the piano department. Next Saturday morning (June 18) the concert will be given by the diamond, gold and first silver medal winners in the preparatory department.

NOTES FROM CAROLYN WILLARD'S STUDIO.

Before leaving Chicago for the summer, Carolyn Willard will present her pupils in two recitals, June 18 and 25. The first will be presented by the junior pupils and the last by one of her most advanced students, Selma Forsberg. Miss Willard will teach her third summer class for pianists from July 27 to August 27 at Williams Bay, on Lake Geneva, Wisconsin. She will be in her Chicago studio one day each week during July and August, to meet the demands of students who wish to study with her throughout the summer here.

ARTHUR BURTON'S SUMMER TEACHING.

Arthur Burton will continue teaching at his Fine Arts Building studio throughout the summer and will leave for a well earned vacation August 5.

WALTER SPRY TO GIVE SERIES OF RECITALS.

Walter Spry, the distinguished American pianist and teacher, will give a series of four piano recitals with comments on the works performed. The series will be under the auspices of the Columbia School of Music and will be held in the recital hall of the school, Thursday mornings, July 7, 14, 21 and 28, at eleven o'clock. Following are the subjects to be discussed and the composers who will be illustrated: Modern versus Antiquated Technical Methods—Bach-Tausig, Handel, Scarlatti and Beethoven; The Classical Period—Haydn, Mozart and Beethoven; The Romantic Period—Schubert, Chopin, Mendelssohn and Schumann; Teaching Material by Modern Composers—Brahms, Dohnanyi, Moszkowski, Rachmaninoff, Grieg, Debussy, Hendricks, MacDowell and Liszt.

JEANNETTE COX.

Helen Yorke Sings Mana-Zucca Songs

Helen Yorke, the coloratura soprano, has been achieving exceptional success with a great many Mana-Zucca songs, which she has used on all of her programs this season. Among some of the most successful may be mentioned: "Top o' the Mornin'," "Sweet Pleasure," "Madrigal," and, of course, "The Big Brown Bear."

WHERE THEY ARE TO BE

Cronican, Lee:	Langenhan, Christine:
Oshkosh, Wis., June 16.	Knoxville, Tenn., June 27-28.
Green Bay, Wis., June 18.	Kouns, Nellie and Sara:
Sheboygan, Wis., June 21.	Pittsburgh, Pa., June 21.
Racine, Wis., June 23.	Sonya Medvedieff:
Cleveland, Ohio, June 26.	Oshkosh, Wis., June 16.
South Bend, Ind., June 28.	Green Bay, Wis., June 17, 18.
Milwaukee, Wis., June 29.	Sheboygan, Wis., June 20, 21.
Curtis, Vera:	Racine, Wis., June 22, 23.
Montreal, Canada, June 20.	South Bend, Ind., June 24-26.
Toronto, Canada, June 22.	Cleveland, Ohio, June 27.
Pittsburgh, Pa., June 24.	Milwaukee, Wis., June 29.
Jeffrey, Helen:	Wolle, Dr. J. Fred:
Pittsburgh, Pa., June 23.	Wyebooke, Pa., June 16.
Jollif, Norman:	
Willow Grove, Pa., June 30	

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Rowland Leach
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Grace Walter
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Cecile de Horvath
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"THE APOCALYPSE" AT THE N. F. M. C. BIENNIAL.

The composer of "The Apocalypse" and soloists who performed the prize work at the N. F. M. C. Biennial. Left to right (upper row) Frederick Gunster, tenor, New York; Kathryn Meisle, contralto, Philadelphia; Edwin Swain, baritone, New York; (lower row) Cyrena Van Gordon, dramatic soprano, Chicago; Paolo Gallico, composer, New York; Estelle Lieblich, lyric soprano, New York; Augustus Ottone, bass, New York. (Bawden Bros. photo, Davenport.)

THE N. F. M. C. BIENNIAL

(Continued from page 23.)

interested on-looker at these sessions there was a most startling disregard of the rules of parliamentary procedure and an amazing informality in the conduct of the meetings.

Long and at times dissenting sessions were held to consider the change in the by-laws which contemplated taking the power of election from the general convention body and placing it in the hands of a board of directors, chosen by the general convention body. The suggested change was introduced by Mrs. James Hirsch, voted down, then referred to the committee for amendment; a substitute paragraph was introduced; it was again voted down by a rising vote; after a division was taken by the house, the roll call was ordered, and it was adopted by a ballot of 117 to 50.

THE AMENDED BY-LAW.

The amended by-law of section 2, article II, on officers, now stands: "Officers shall be chosen biennially by the votes of the board of directors from its own number at a meeting held after the biennial meeting adjourns, and shall serve two years or until their successors are chosen and qualify. No member of the board shall be chosen to serve as an officer for more than two consecutive terms." Other changes in the by-laws include the raising of the quorum of the National Board from seven to seventeen, the including of a chairman of an auxiliary board in paragraph four of article one on the board of directors, and the inclusion of artist members in the seating, but not voting, with the delegate body.

THE ELECTION.

Davenport, Ia., June 13, 1921 (By Telegram).—The election of national officers of the N. F. M. C. took place today and resulted as follows: President, Mrs. John F. Lyons, Fort Worth, Tex.; first vice-president, Mrs. E. R. Hinckle, New York; second vice-president, Mrs. George H. Davis, Birmingham, Ala.; third vice-president, Mrs. J. J. Dorgan, Davenport, Ia.; recording secretary, Mrs. George Hail, Providence, R. I.; corresponding secretary, Mrs. Oscar R. Hundley, Birmingham, Ala.; treasurer, Mrs. Herbert Stapleton, Milwaukee, Wis.; publicity chairman, Helen H. Mills, Peoria, Ill.; education chairman, Frances Elliott Clarke, Philadelphia; library extension chairman, Mrs. James Hirsch, Orlando, Fla.; American music chairman, Ella May Smith, Columbus, Ohio.

MARY KINNAVEY.

An account of further sessions of the biennial will appear in next week's issue of the MUSICAL COURIER.

to the listener, making the record well worth adding to one's list of selections.

Augusta Cottlow's New Home in Pelham Manor

Augusta Cottlow, the pianist, is now comfortably located in her attractive new home on Wolf Lane, Pelham Manor, N. Y. For several years the Cottlow home was in Bronxville, where her friends were charmingly entertained from time to time, but recently the pianist removed to Pelham Manor, where, now that she is completely settled, she will be happy to receive her friends.



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Albert Lindquest



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National Concerts, Inc., Sold

The New York concert bureau known as National Concerts, Inc., John Brown, president, originally Winton & Livingston, has been sold to Samuel Geneen, president of the Capitol Musical Bureau, Inc. Mr. Geneen has taken personal charge of the National and will discontinue his other office. Among the well known artists who are now under Mr. Geneen's management are Ducie de Kerekjarto, Rosa Ponselle, Florence Macbeth, Margaret Romaine, Barbara Maurel, Tom Burke, Riccardo Stracciari and others.

Hart with Chamber Music Art Society

Charles Hart, formerly accompanist for Thibaud, is now a member of the New York Chamber Music Art Society. Mr. Hart has also appeared in concert with such artists as Rosalie Miller, Reed Miller, Theodore Spiering, Rafael Diaz and Thomas Chalmers, the last two of the Metropolitan Opera Company. He studied with the late Richard Epstein and was accompanist of the Schumann Club, Percy Rector Stephens conductor.

Musical Friends in Europe

According to cables just received in New York, Reinald Werrenrath made a very successful reëntree in the English metropolis, London, with a song recital on June 6, and the same day Benno Moiseiwitsch made a notable debut in Paris. On June 15 Toscha Seidel made his English debut at Queen's Hall, and Albert Spalding, who sailed for Europe last week, will also be in London before the end of the season.

Hackett Makes Excellent Record of "Love Sends a Little Gift of Roses"

Charles Hackett, the Metropolitan Opera tenor, has made an excellent record of "Love Sends a Little Gift of Roses," music by John Openshaw and words by Leslie Cooke, which is published by Chappell-Harms. All the simplicity and melodious charm of this little ballad is effectively conveyed



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THEODORE SPIERING A PIONEER IN THE PSYCHO-ANALYSIS OF VIOLIN TECHNIC

By GEORGE RAUDENBUSH,
Member of the Faculty, American Institute of Applied
Music

It has been my good fortune to become thoroughly familiar with the pioneer work of Theodore Spiering in the domain of psycho-analysis applied to violin technic both as his pupil and as one of his preparatory teachers and I am convinced that some description of his methods and aims will be of the greatest value both to teachers and students. I first met Mr. Spiering in the beautiful, sunlit studio looking out over Central Park where he makes clear to his many pupils the mysteries and secrets of violin playing (which by the way he maintains do not exist). I found him genial and sympathetic; quick to understand my problems and difficulties and as quick in finding solutions for them. He spoke of methods in teaching.

"The main thing," he said, "is to teach your pupils to think. It will not do, merely to stand up and play a passage for a pupil and then tell him that he is to do it in the same way. All he will be able to do is to imitate the sur-

face aspect of what you have played without having any real understanding of why it is done in that particular way. If examples for imitation were all the pupil needed he could learn to play by careful observation and imitation of the work of the great virtuosi in the concert hall.

"But anything learned by imitation is only half learned. If the pupil's work is to be worth anything he must know why he does things in a certain way and it is the domain of the modern teacher to show the pupil this 'why.'

"There is no greater fallacy than to believe that great artists play merely by inspirational methods. If the technical side of their performance has not been carefully thought out, has not been brought under conscious control, mental and emotional expression will not be free to penetrate the performance as it should, which consequently will be lacking in spontaneity.

"There are several steps in the solving of a technical problem. The first is to discover just where the difficulty lies. To do this one must have some method of analysis, some method of reducing the problem to its constituent parts, and it is just this method which the pupil lacks and must be taught. He must know why he fails to play some passage, the mere knowledge that it is difficult for him and that he is unable to play it is not going to help him over the difficulty. Once the student discovers why he is unable to perform the passage, that is to say discovers just where the difficulty lies, the path to a solution is clear and the problem practically ceases to exist. That is why I say that the majority of difficulties are selfmade."

The "Basic Principles"—to use the name Theodore Spiering gives to the various underlying laws of violin technic which he has so splendidly developed—gives the teacher and pupil the necessary method of analysis. In addition they embody a new point of view and a new attitude in regard to the teaching of technic. Until the laying down of these principles the teaching of technic was thought of primarily as a process of physical or muscular training. Teachers and pupils alike directed their attention almost exclusively to the surface aspects of the problem; to the training and action of various groups of muscles, not realizing that it was the mental processes behind these muscular operations which needed training. A similar attitude existed in the matter of interpretation. Repertory pieces were considered as a matter of so many notes to be played in a particular way rather than as a number of ideas lying behind the written notes which had to be expressed clearly and forcefully.

Mr. Spiering makes a new departure in methods of teaching when he stresses the fact that technic is predominantly a matter of mental direction rather than of muscular action. Muscles are not free agents in playing, but act in response to some demand made upon them by the brain. Failure to overcome a technical difficulty is due to conflicting impulses sent from the brain to the muscles involved, and these conflicting impulses are the result of a faulty mental conception of the problem in hand.

Mr. Spiering has analyzed the many complex actions of the right arm and left hand technic with the acuteness of a physicist, and from this analysis has deduced the few fundamental actions, the combination of which, in one way or another, produce every type of technic. These fundamental actions of the bow arm and left hand are the first things the beginner learns and they constitute about the only purely muscular training the pupil receives, and even in the study of these fundamentals, mental supervision



THEODORE SPIERING,
Distinguished teacher of violin.

and correction is enforced until it becomes habitual. The development of technic from the fundamentals is accomplished by taking various problems such as string crossing, spiccato and staccato bowing, analyzing them to the fundamentals of which they are constituted and then training the mind to combine the fundamentals in such a way that a perfect synthesis is obtained. Every technical problem is approached and solved in this way. His corrections, in teaching, are not merely local or superficial. They go at once to the root of the mistake, to the brain where there has been some contradiction in the mental process of direction of the mechanism.

In actual playing where the action of the mechanism is continuous, a like continuous action of the mind is developed which carries on simultaneously three distinct operations. These are—mental preparation for the action to be performed, the coordination of the mental and mechanical actions at the moment of actual performance, and a retrospective criticism and summing up of the action just finished.

The practical result of this method of teaching is to bring thought processes, which have hitherto been sub-conscious and therefore more or less beyond control and correction, into the conscious mind of the student where they are under his control and accessible for correction by the teacher.

The personality of the man is of course a big factor in his teaching. He possesses the clear vision and analytical type of mind one is used to find among scientists, combined with the sensitive insight of the artist. In his work one is impressed by the immense vitality and unwearied mental and physical alertness of which he is possessed and by the intense concentration he brings to bear upon the problems in hand. His pupils are necessarily held up to a high standard of work by the example he sets them. To keep pace with the intense and efficient way in which he works requires all the energy and concentration the pupil has to give.

He is a master of applied psychology in teaching and his methods of solving technical problems are those of a scientist. His method is not only one of the greatest advances made so far in the teaching of violin technic, but it is also one of the most brilliant applications of the modern science of psychology to teaching that has been brought before the public.

Leonard Sings at Italian Garden Party

"Villa Marina," the beautiful country estate of Mr. and Mrs. Frank C. Henderson at Roslyn, L. I., presented a festive appearance, June 12, when an Italian garden party was given for the benefit of the Free Milk for Italy Fund. Judging from the number of those present, a most substantial sum must have been realized for that deserving cause. An interesting program, which included diving exhibits, riding, a putting contest and a series of boxing bouts to which Georges Carpentier and Tex Rickard lent added attraction, was presented at various points in the extensive grounds. There was also a formal program on the lawn before the house, where a hedge of huge cypress trees and a marble terrace with a broad flight of steps formed an excellent stage and background. An outstanding feature of this program was the splendid singing of Laurence Leonard, who gave the prologue to "Pagliacci" with such beauty of voice and of interpretation that he was compelled to grant an extra. Clara Novello-Davies played Mr. Leonard's accompaniments with her accustomed skill. Desiree Lubovska, founder of the National American Ballet, Inc., also contributed several numbers to the delight of her audience, assisted by Janet McClure, Sheila O'Day, Margaret Beecher, Rebecca Trabue, Ester Lubin, Harmon Cheshire and the Tanagras. Alexis Kosloff, formerly of the Imperial Russian Ballet, gave a gypsy dance, and Sir John Foster Fraser made a brief address. Others who were on the program were Gilda Gray, Gertrude Hopkins and William Jay Kelley. Max Jacob's orchestra furnished the excellent music. Mrs. Henderson, who is the recently elected president of the New York State Federation of Music Clubs, is to be warmly complimented upon the success of the party.

A Letter from Geraldine Farrar about "A Poor Finish" A new encore song by FRANK WALLER

Dear Mr. Waller:

Thank you for sending a printed copy of "A Poor Finish"—I have used the song in all my concerts with the most delightful effect, which reception is perennially the same for "Her Dream;" both of them move the most conservative audience to a ripple of laughter! I am very glad to have both and wish there were more like them.

Very sincerely,

GERALDINE FARRAR.

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MUSIC AND PUBLIC EDUCATION

By **GEORGE H. GARTLAN**
Director of Music in the Public Schools of New York City

MUSIC TEACHING IN THE UNITED STATES ARMY

An Account of Excellent Work Done by Prof. Marshall in Reducing the Teaching of Music to Its Simplest Terms

Since the great war a well defined system of training musicians has been incorporated into the United States Army College of Education. The old fashion standing army is a thing of the past. In military countries the machine system flourished, because of the necessity for what they termed self defense. America never fully recognized the importance of a military machine, and the present policy of training a vocational army as well as a military unit will no doubt set a standard for the rest of the world.

It would be interesting, if we had the space, to delineate carefully the work which has been going on in all subjects apart from music, but it must suffice in this article to give a meager outline of the plan of instruction as applied to other subjects, and then show its relation not only to the teaching of band music, but also its direct application to future instruction of music in the public schools.

THE UNITS OF OPERATION IN TEACHING.

The following is quoted from an article by Professor Marshall, of Boston University:

"On June 3, 1916, the National Defense Act was passed. In this act there was authority for the introduction of education into the Army, education which seemed necessary to combat illiteracy and to provide the large numbers of occupationally trained men which the modern army needs. As our Army expanded into millions of men after the draft, it was necessary to devote a great deal of attention to the subject of education. It was found, for example, that twenty-four per cent. of the drafted men were illiterate. Also, it was soon realized that tens of thousands of carpenters, machinists, electricians, bakers, chauffeurs, and other occupationally trained men would be required, and that the demand was greater than the supply. The Committee on Special Training, U. S. War Department, through the establishment and development of the Student Army Training College, set in operation a huge machine, including 1,250,000 men, for the purpose of providing the Army with these trained men.

"Attached to the head of the War Plans Division is a civilian advisory board, consisting of educators selected by the War Department, and including in its membership a number of men who belonged to the Committee on Special Training during the war. The function of the Advisory Board is to develop methods of instruction, and to render such other consulting service as may be found necessary by the General Staff or commanding officers throughout the Army. After the armistice, various schemes were brought forward for the organization and training of the new American army. Compulsory military training was rejected, and it was finally decided to form a new Army on the volunteer basis. Realizing that soldiering as an occupation had little to offer in the way of financial return, and not wishing an army made up of men who were unfitted for other occupations, or one made up of illiterates or criminals in the process of reclamation, the War Department established vocational training in the Army. This vocational training had a two-fold purpose: (1) to provide the Army with the trained personnel which it would need in the time of mobilization, and (2) to attract a desirable type of man into the Army by offering him training which would increase his earning capacity and his value as a citizen. The Advisory Board, through its Development and Research Service, worked out courses of study, and plans for the organization and administration of the vocational schools. The results of the educational policy of the War Department were immediate and satisfactory. Recruiting was stimulated until the ranks of the Army were full of intelligent, ambitious young men. During the past winter about ninety-five thousand of these men have taken advantage of the educational opportunities offered within the service.

"Now as to the methods of instruction: In order to explain these methods of instruction, I am going back to the methods worked out by the Committee on Special Training during the war. This committee included some of the best known educators in this country. Their problem was, as I have stated, to train a very large number of men in the shortest possible time. Consequently, instruction had to be boiled down to direct methods, so that there might be no waste of time. The Committee worked out what is known as the 'job sheet' method of teaching. Each trade was taught by training the man in a large number of typical jobs. When the man had completed the necessary number of jobs, he was supposed to be qualified to undertake any ordinary task in his trade which might require his services. I have here the manual for sheet metal workers. The titles of the first few jobs will give you an idea of their scope: (1) Make a circular box with lid, as per instructions below; (2) make a stove pipe collar, according to the following specifications; (3) make a tin cup according to directions given below. In connection with each job the soldier was supplied with a job sheet, including a drawing of the article he was to make, directions for making it, and questions as to why things were done.

"The unit operations in any trade, then, included everything that the artisan in that particular trade should know

how to do. In plumbing, for example, there are some forty or fifty operations, such as digging a trench, wiping a joint, bending brass pipe, etc. In farming ninety-one operations, such as ploughing, cleaning seed, harvesting corn, planting potatoes, spraying to control insects, bean growing, planting cotton. In sheet metal work, forty-three operations, such as laying out pattern, brazing copper and brass, drilling holes in metal, laying tin roof. In each one of these trades, it is necessary for the soldier to master all of these operations before the Army will certify him as a plumber, carpenter, sheet-metal worker, etc.

"Then it was realized that even if a plumber becomes proficient in all of the unit operations of his trade, he will be a mighty poor plumber if he does not know when to apply them. Accordingly, an analysis sheet, or list of unit operations, was supplied, and the man was taught to analyze his job.

"It was further realized that in addition to skill in manipulative operations, the plumber must have at his command certain information regarding materials, conditions, etc. This information was provided in the form of information sheets containing facts with which the plumber must be familiar in the normal application of his trade.

"And finally it was realized that the plumber, or carpenter, must, in order to be a good workman, be a thinking workman, and that carefully selected questions usually lead to intelligent thinking.

"Now I have given you an outline of the scheme of instruction in the trades, which may be condensed as follows:

- (1) The trade is analyzed. Then the unit manipulative operations are taught by directions.
- (2) These directions are supplemented by carefully selected information.
- (3) Both directions and information are driven home by questions, which make the man think.
- (4) The man is taught to apply his skill at the right time and place by compelling him from the very beginning to analyze each job.

"In the fall of 1919 work was begun on manuals presenting this method of instruction. A number of manuals are now printed, and have been in use during the past year. The manuals are in loose leaf form, and consist of the analysis sheet with list of unit operations, opera-

tions sheets, one for each unit operation, and information sheets. On both operation sheets and information sheets there are questions and references directing the student to collateral reading, and problems useful in developing proficiency in the operations.

"The manuals are used as follows: The man is assigned a job. He is first given the trade analysis sheet, and asked to analyze his job; that is, he checks off the unit operations involved, and names the order in which they will be executed. He then procures from the files the necessary operation sheets and goes to work. When he is able to analyze any job, and can apply all the unit operations of his trade efficiently and intelligently, he is certified as a plumber, etc.

"Now you are probably asking, 'How can this be applied to music?'

"I was appointed to the Advisory Board in February, 1920, sent to the Headquarters of the Educational and Research Development Board at Camp Grant, and directed to apply the scheme to music, if possible. At first I said, as you probably would have said, 'You cannot teach music the way you teach plumbing.' Later I worked it out, and in August, at a special summer school at Camp Grant, I was assigned seventy recruits with which to form a model school, and try out methods of instruction. The results convinced me that the system is a great step in advance in the teaching of instrumental music.

(Continued on page 45.)

Japanese Merchants Advertise Schumann-Heink's Coming

On Mme. Schumann-Heink's arrival in Japan, with the usual courtesy that has always been characteristic of their race, many of the prominent Japanese merchants went so far as even to insert welcoming announcements in the local papers over their firm names, as extracts received from the Schumann-Heink party show. The sample announcement reads as follows: "Welcome, World Renowned Contralto, Mme. Schumann-Heink, at the Imperial Theater from May 16 to 20. Every evening at 8 p. m. Mikimoto, Pearls, Diamonds, Ginza, Tokyo." This is typical of many other similar announcements that appeared.

Letz Quartet Reengaged for Germantown

For the third year in succession the Letz Quartet has been engaged by the Germantown (Pa.) Cricket Club for a concert that will take place on December 11.

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Texas State Music Teachers' Association, Texas Music Merchants' Association, Texas Federation of Music Clubs Hold Annual Conventions—Dallas Musicians' Protective Association Also Meets—State Music Teachers Condemn "Jazz"—Programs of Unusual Interest

Dallas, Tex., June 6, 1921.—An event, the influence of which is being felt throughout a remarkably wide area, was the music week which took place here the first week of May. It was a civic event in every respect, with every one interested and participating. The festival was the outcome of "Music Day," which originated in Dallas in 1919. During the week Dallas proved a most hospitable hostess to the State Music Teachers' Association, the Texas Music Merchants' Association and the Texas Federation of Music Clubs. It is probably the first time that any city in the United States has entertained these three State music organizations during a Music Week. The participation of the Dallas Musicians' Protective Association added to the significance of the event, since it was stated that this was the first time that an organization of the National Federation of Musicians has been thus identified.

The week's program was constructed with the interest of the three convening bodies and the citizenry very much at heart, so that each day and evening saw some special musical and social events.

MONDAY.

Monday, the State Music Teachers' Association opened its three day session. In the morning there was the usual registration and examinations were held at the City Temple by Henry Doughty Tovey, of the University of Arkansas. In the afternoon there were greetings from the various organizations, including the Dallas Music Teachers' Association, David L. Ormesher, president; the National Federation of Music Clubs, Mrs. Frank A. Seiberling, president; the National Association of Music Merchants, E. Paul Hamilton, president; State Music Merchants' Association, Henry P. Mayer, president; State Federation of Music Clubs, Mrs. Eugene McNutt, president; Municipal Music Commission, M. B. Shannon, chairman, and Texas Chapter of the American Guild of Organists, Alice Knox Fergusson, dean. Mrs. N. P. Turner, of Marshall, responded. After a brief musical program presented by Mr. and Mrs. Brooks Morris, Martha Rhea Little, Walter P. Romberg and Roy Repass, Mamie Folsom Wynne gave the president's annual address.

In the evening, a program consisting of compositions by Texas composers was presented at the City Temple under the direction of Mrs. S. D. Switzer, chairman of the program committee. Especially interesting was the group given by Viola Beck, whose "Dusk" and "Indian Love Song" proved very beautiful in ultra-modern style.

Harrison Stevens gave three compositions by Louis Versel, of which the "Scherzo Fantastico" and "Little Music Box" were especially good. The composers who presented their own works were, in addition to Miss Beck, F. Arthur Johnson and Ruby Wilson. The Choral Club of C. I. A., Vida Booth, Jenny Hill Barry, Allie Coleman Pierce, Mrs. F. H. Blankenship, Walter J. Fried, Curt Beck, Kramer and Peacock were heard in compositions by Emma Simpkins, Louis Versel, Anna E. George and Paul Van Katwijk.

TUESDAY.

Tuesday morning was devoted to reports of standing committees, nominations of officers, reports of the county vice-presidents, and discussions on how to increase interest and membership in the State association and to organize a local association. These were made by Horace Clark, of Houston, and Clara D. Madison, San Antonio, with Clark Leaming, of Waxahachie, presiding.

In the afternoon, Alba C. Lochhead, of Fort Worth, gave the report from the National Supervisors' conference. E. Clyde Whitlock, of Fort Worth, spoke on "Children's Orchestras"; Elfelda Littlejohn, state supervisor of music, on "Recent Developments in School Music in Texas"; Sudie Williams, supervisor of music in the public schools, on "Music Appreciation in the Public Schools," aided by a demonstration with seventh grade pupils of the Winnetka schools; Etelka Evans, Southwestern University, Georgetown, on "Music in the American College and University"; Henry Doughty Tovey, the University of Arkansas, Fayetteville, Ark., on "State Association and Loan Record." After this the members were given a drive through the city.

In the evening there was a large audience to hear the Municipal Chorus, accompanied by the Dallas Symphony Orchestra, present Coleridge Taylor's "Hiawatha" under the direction of Paul Van Katwijk. The soloists were Mrs. Albert Smith, soprano; J. Wesley Hubbell, tenor, and George Ashley Brewster, tenor. Mrs. Smith was especially good, being tendered a veritable ovation at the conclusion of her final aria.

WEDNESDAY.

In the morning there were special conferences, the subjects being publicity, teaching, motion pictures, and a question box conducted by Fannie A. Heartsill, of Marshall. These discussions were led by Emily Roberts, New Boston; Charles Froh, Stephenville; Sam Losh, Fort Worth; Mrs. J. S. Gould, Gainesville; Robert N. Watkin, Dallas; Georgie Dowell, Dallas.

In the afternoon the annual business meeting was followed by a Duo-Art concert given through the courtesy of Thomas Goggan & Brother.

The election of officers resulted in the reelection of Mamie Folsom Wynne, of Dallas, president; Clark Leaming, Waxahachie, vice-president, and John Burt Graham, Waxahachie, secretary-treasurer. San Antonio was selected as the next meeting place and the convention went on record as officially condemning "jazz."

In the evening a banquet was given in the Palm Garden of the Adolphus Hotel, with David L. Ormesher, president of the Dallas Music Teachers' Association, as master of ceremonies, and Judge W. H. Atwell as toastmaster. A number of clever bits were arranged by Elizabeth Crawford, chairman of arrangements, and Neoma Parker.

Wednesday also marked the opening of the State Music Merchants' Association meetings. Manning B. Shannon, chairman of the Dallas Municipal Music Commission, gave

the address of welcome, to which Henry P. Mayer, president of the association, responded. There were various reports and during the course of the morning an interesting address on "Music, a National and Civic Asset," was made by ex-Mayor Frank E. Wozencraft.

In the afternoon there were some interesting discussions, the subjects including "The Manufacturer-Dealer," by W. L. Bush, president of the Bush & Gerts Piano Company, Chicago; "The Banker-Dealer," by Dr. J. F. T. Johnson, president of the Security National Bank, Dallas; "Music in Texas, 1910-1920," by Mrs. Eugene McNutt, president of the Texas Federation of Music Clubs.

Early in the evening an organ recital was given at Scottish Rite Cathedral by David Grove under the auspices of Texas Chapter of the American Guild of Organists, of which Alice Knox Fergusson is dean.

THURSDAY.

Thursday was given over to reports, addresses, discussions, the nomination and election of officers, the music pageant, and an informal banquet. Papers were read by Mamie Folsom Wynne, Dr. John G. Slater, Arthur L. Kramer, Hugo Swan, Robert N. Watkin, R. E. L. Saner and O. P. Harris. After selecting Fort Worth as the next convention city, the election of officers resulted with C. C. Miller, of that city, president; J. W. Howerth, of Dallas, vice-president, secretary and treasurer. The association pledged its assistance in the advancement of music in the schools, particularly those of the rural districts, and recommended the repeal of the Federal tax on musical instruments.

The Texas Federation of Music Clubs opened informally on Wednesday, the formal opening taking place Thursday, when Rev. John G. Slater gave the invocation. Addresses of welcome were given by Mayor Sawnie R. Aldridge, former Mayor Frank W. Wozencraft; M. B. Shannon, chairman of Municipal Musical Commission; J. W. Howerth, president of the Dallas Music Industries Association; Mrs. W. P. Zumwalt, president of the Federation of Women's Clubs; Mrs. Earle D. Behrends, chairman of the local arrangements committee. Mrs. James Hambrick Tyler, first vice-president of the Texas Federation of Music Clubs, responded. Others who participated in the program were Mrs. Albert E. Smith, of the Music Study Club, who sang Godard's "La Vivandiere," assisted by David E. Grove at the piano; Florence Floore, president of the Texas Federation of Women's Clubs, Cleburne; Mrs. Frank Blankenship, president of the Thirteenth District of the N. F. M. C., Dallas; Mamie Folsom Wynne, president of the State Music Teachers' Association, Dallas; Mrs. John F. Lyons, recording secretary of the N. F. M. C., Fort Worth; Alice Knox Fergusson, dean of the American Guild of Organists, Dallas; Henry P. Mayer, president of the Texas Music Merchants' Association, Paris; Paul Van Katwijk, director, Dallas Municipal Chorus, Dallas, and A. L. Harper, editor of the Musicales, Dallas.

The Wednesday Morning Choral Club entertained the delegates at luncheon at the Adolphus Hotel, with Mrs. Wynne as toastmistress, and Mrs. Julian Wells, chairman of arrangements.

In the afternoon the musical program was given by Helen Wright, Mrs. Herbert Rountree and S. M. Y. Glee Club, Harold Hart Todd, director. Thursday afternoon also saw the music pageant, a spectacular event, credit for which is due D. W. Gratigny, of Bush & Gerts Piano Company.

Thursday evening, Texas artists were presented at Scottish Rite Cathedral under the auspices of the Federation

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of Music Clubs. Those who appeared were Mrs. J. H. Cassidy, Dallas; Daisy Polk, San Antonio; Katherine McKee Bailey, Denton; Mrs. F. P. Dodge, Port Arthur; Bertram Simon, San Antonio; Larkin Rogers, Sherman; Mrs. J. Roscoe Golden, Dallas; Edith Parker Kind, Port Arthur; Harry E. Shultz, Denton, and the Harmony Club of Fort Worth, under the direction of Carl Venth. This last gave "The River of Stars," the poem of Alfred Noyes having been set to music by Clarence Bowden, which proved to be exceptionally fine, Conductor Venth achieving splendid results. The soloist was Ellen Jane Lindsay, who possesses a dramatic voice of exceptional loveliness. Another artist who was especially successful was Miss Polk, of San Antonio, whose beautiful voice and delightful stage personality won for her marked favor. One of the events of Thursday evening was the banquet given at the Adolphus Hotel by the Music Teachers' Association. C. H. Mansfield, of the Edison shop, was chairman of arrangements.

FRIDAY.

Friday saw the continuation of the Federated Clubs' session. The program included violin solos by Lucie Mae Walden, piano solos by Maude Kennedy, and vocal ensemble numbers under the direction of Julius A. Jahn. The Schubert Choral Club entertained at luncheon, with Mrs. W. S. Bramlett as chairman. The session continued in the afternoon, adjourning for the concert given that evening at Fair Park Coliseum by the Dallas Symphony Orchestra, Walter J. Fried, conductor, and a massed chorus. The work presented was Sullivan's "On Shore and Sea," which was given a notable performance under the direction of Paul J. Van Katwijk. Viola Beck played the accompaniments. The chorus was augmented by representatives from the Music Club, Brownsville; Music Study Club, Cleburne; Music Study Club, Georgetown; Harmony Club, Greenville; Wesley M. E. Church, Greenville; Harmony Club, Jackboro; Music Study Club, Kaufman; Music Club, Marshall, and Choral Club, Tyler. Juanita Blair Price, of Dallas, sang the soprano solos very artistically, and J. Wesley Hubbell, tenor, likewise proved his ability.

SATURDAY.

Saturday morning session opened with an Italian harp duet by Ruth Pruitt and Myrtle Ritcher. The morning session was followed by a drive, after which members were entertained at luncheon in the Art Gallery by the Music Study Club. The closing session in the afternoon resulted in the following officers being elected: Mrs. James Hambrick, of Tyler, president; Mrs. R. T. Skiles, Dallas, first vice-president; Mrs. F. L. Carson, San Antonio, second vice-president; Norma Chatham, Marlin, recording secretary; Mrs. Will Herndon, Tyler, corresponding secretary; Dorothy Drane, Corsicana, treasurer; Mrs. J. F. Carr, Hillsboro, auditor; Mrs. N. P. Turner, Marshall, parliamentarian. The matter of the next convention city was not decided, it being left to the members of the new executive board. Mrs. Eugene McNutt, Waco; Mrs. H. F. Blankenship, Dallas, and Mrs. Henry Roberts, Hillsboro, were elected directors at large. A demonstration of public school music was a feature of the day, being given under the direction of Sudie Williams, supervisor of public school music Dallas, and Mrs. James F. Lyons, chairman of arrangements.

It is to be hoped that the success of Music Week will lead to its permanent inclusion in the year's events.

Three American Institute Recitals

Friday evening, June 3, the American Institute of Applied Music held its final series of concerts for the current season. The rooms were attractively decorated with peonies and roses, and the program was well received by an enthusiastic audience. Kate S. Chittenden, dean of the faculty, was represented by her pupils, Sarah Hitchcock, Mrs. Pendleton Dudley, Christopher Borjes and Clark Johnson, playing compositions by Bach, Nicode, Chopin and MacDowell. All these played with the clarity and assurance for which her work is so well known. Mr. Sherman and Mr. Moore presented Daisy Kupsinel and Adele Hollstein, who played compositions by Mayer and Chopin artistically. Mrs. J. L. Lapham, John E. Sarles and Lorraine Lucas, vocal students under the direction of Leroy Tebbs, sang with ease and charm. Lillian Rung, pupil of Annabelle Wood, played the Lund Skabo concert etude very effectively. The violin department was represented by Anthony San Ambrogio, pupil of George Raudenbush, and Sidney Shapiro, pupil of Nicoline Zedeler-Mix and Theodore Spiering, both of whom did credit to their instructors. Charles Brandenburg and Alice Carey, pupils of McCall Lanham, sang with the finish and assurance which their longer study assured. Mabel Besthoff contributed very largely to the success of the evening by her exceptionally artistic and sympathetic accompaniments.

A second recital, of junior students, was held on Saturday, June 4, when the piano department was represented by John Camph, Dorothy Van de Water, and Odelein Pearce, pupils of Eloise Close; Martin Meyer, pupil of Annabelle Wood; Emma Jones, pupil of Florence Aldrich; Varian Fry and Alice Profumo, pupils of Florence Marble; Mildred Goldweber and Samuel Prager, pupils of Kate S. Chittenden, dean of the faculty; Edith Schroeder, pupil of William F. Sherman; Alyda Flaaten and Hazel Moorefield, pupils of Francis Moore. Each of the compositions played was clearly and artistically rendered and showed sincere application on the part of the performers. Representing the vocal department were E. H. Zehner, Esther Aide and Rebecca Beam, pupils of Leroy Tebbs, whose excellent work brought them well earned applause. Anna Haight, pupil of Nicoline Zedeler-Mix and Theodore Spiering, and Jeannette Dalton, pupil of George Raudenbush, gave interesting violin selections, which also reflected credit on teachers and students. The singers and violinists were again indebted to Miss Besthoff for her pleasing accompaniments.

June 8, Geraldine Bronson, a pupil of Kate S. Chittenden, gave a piano recital of unusual interest at the institute. Miss Bronson is a young student at Vassar College, the possessor of a music scholarship, and hopes eventually to become a professional musician. She was particularly happy in the MacDowell "Eroica" sonata, with which she brought the program to a close. Throughout the entire performance there was an intelligence of interpretation and a fullness of piano tone which points to a future of very considerable achievement.

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Z

Zanelli, Renato Patchogue, L. I.

Ganz Appeals for Aid for Moszkowski

Several weeks ago the MUSICAL COURIER printed an article stating that Prof. Isidor Philipp, of the Paris Conservatory, had sent word to this country that Moritz Moszkowski, the distinguished pianist and composer, is in actual want in Paris. During the war his fortune was lost and he is a victim of a disease which has required several operations for his relief and has left him in a condition that prevents him both from composing or playing the piano. A relief committee has been organized in America, with Ignace Paderewski as honorary chairman, which has already collected over \$600 among its members.

Rudolph Ganz, treasurer of this committee, suggested that everyone who has ever played one of Moszkowski's compositions should contribute a dollar, and Mr. Ganz again appeals to musicians the country over to contribute to this fund. Contributions may be sent to Mr. Ganz, care of the Musical Courier Company, 437 Fifth avenue.

Marie Nicholson Recital, June 22

Marie Nicholson, soprano of the Boice Vocal Studios, assisted by W. B. Blix, solo baritone of Lafayette Presbyterian Church of Brooklyn, will give a song recital at Memorial Hall, Y. W. C. A., Brooklyn, on Wednesday evening, June 22. Recent notices of Miss Nicholson's delightful singing in Hanover, Pa., and New Rochelle, N. Y., are of such nature that a delightful evening is anticipated.

Buzzi-Peccia Sails for Europe

On Saturday, June 4, A. Buzzi-Peccia sailed on the S.S. Pesaro for Europe, where he will spend the summer, returning about September 15 to resume teaching.



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MUSIC ON THE PACIFIC SLOPE

SEATTLE HEARS TWO STANDARD ORCHESTRAS WITHIN A WEEK

New York and Los Angeles Philharmonic Orchestras Attract Interest—Stransky, Hadley and Rothwell Accorded Ovation—Elizabeth Rothwell and Arthur Shattuck Please as Soloists—Lotta Madden Soloist at Initial Civic Symphony Concert—Notes

Seattle, Wash., May 25, 1921.—The busy musical season from the artist's standpoint in Seattle was brought to a high climax with the appearance of the Philharmonic Orchestra of New York with Josef Stransky, and the Philharmonic Orchestra of Los Angeles under Walter Rothwell, heard in concerts a week apart in the Arena. Especial interest was centered in the Philharmonic of New York in that it brought Henry Hadley, who was formerly conductor of the Seattle Symphony Orchestra, who conducted his own work, "Culprit Fay," and the further interest because of the initial appearance of Arthur Shattuck, American pianist. It would be superfluous to pass comment upon the performance of the New York Philharmonic with Mr. Stransky and Mr. Hadley beyond the fact that in spite of the long, hard trans-continental trip the players have had, each one seemed to be in perfect form. Although Mr. Shattuck was heard for the first time in Seattle, he was not a new pianist to a great part of the audience who had heard him in different parts of the world, and who demonstrated their appreciation of his work in the Tchaikovsky concerto by the ovation given him. Rarely has this well known work been performed in Seattle with so much insight and technical display.

The Philharmonic Orchestra of Los Angeles under Mr. Rothwell attracted a very large audience, partly through the splendid reputation which had preceded it and partly from the fact that all Western cities like to take a look at what the other one is doing. Really to write of Mr. Rothwell and his orchestra as it appears at the present time

would seem the height of extravagance if the fact were known that it is an organization of only two years' ensemble. Quite justly it has been said that the orchestra ranks with the best in the country. Upon the occasion of the Seattle concert Elizabeth Rothwell was the soloist, singing "Elsa's Dream" from "Lohengrin" and a group of modern songs with orchestral accompaniment. She was in excellent voice and scored a very great success.

THOMAS-RITCHIE JOINT RECITAL

A concert of much local interest was the joint recital by Emily L. Thomas, pianist, and Albany Ritchie, violinist, with Arville Belstad as accompanist, given recently at the Masonic Club. Both Miss Thomas and Mr. Ritchie maintain very high places among the local artists, and in their performances of this concert they added to their already wide popularity.

LOTTA MADDEN SOLOIST AT INITIAL CIVIC SYMPHONY CONCERT.

The first appearance of the Civic Symphony Orchestra, under Madame Davenport-Engberg, with Lotta Madden, soprano, as soloist, brought out a capacity audience at the Metropolitan. About ninety players formed the personnel of the orchestra. Considering that the organization has only been together since the first of the year, and that the membership admits both amateurs and professionals, one could not help but feel that Madame Engberg made a remarkable showing. The program, which included the "Egmont" overture, a modern suite and some lighter works, was one taxing for the inexperienced player. But for the most part any shortcomings by individual members were nicely covered in the excellent ensemble which the conductor had brought about.

Lotta Madden, who was formerly a resident of Seattle, was given an ovation, not, however, because of this fact, but for the excellence of her performance. She is one of the artists of whom Seattle feels a just pride in having been at one time her abiding place.

Mildred Robinson, a talented violin pupil of Madame

Engberg, played the Wieniawski Russian airs with orchestral accompaniment very effectively and with fluent technic, as a second soloist in this program.

LADIES' MUSICAL CLUB'S CONCLUDING EVENTS.

The closing concert of the Ladies' Musical Club was given over to a performance by Adolph Bolm with his Ballet Intime, and the Little Symphony under George Barrere. The usual large audience that invariably attends affairs given by the Ladies' Musical Club was present. Especial interest was felt possibly in the local appearance of Mr. Bolm, since he is to be a guest member of the Cornish School faculty in July and August.

The regular season of the Ladies' Musical Club finished with an invitation concert in which Curtis Von Grudzinski, Russian baritone, and Isabel Parry, pianist, were the soloists. Mr. Grudzinski established himself locally through his effective performance of some Wagnerian arias and Russian songs. Miss Parry, who is a member of the Cornish School faculty, has been heard on several occasions during this season and her splendid reception by the audience and the ovation given her after her performance vouched for the success that her playing has attained with the Seattle public. She was for many years a member of the Leschetizky coterie in Vienna, which speaks for the excellence of her technical training, and with this she combines an exceptional artistic insight which leads to finished performances.

IRIS CANFIELD AND JOHN HOPPER IN RECITAL.

An interesting program was that rendered recently by Iris Canfield, cellist, and John Hopper, pianist, in a joint recital. Miss Canfield, who was the winner of the competition for appearance with the Seattle Symphony Orchestra, displayed excellent technical equipment and produced a fine tone. Her performance was quite that of the artist although she has only recently been graduated from what might be termed the advanced student stage. John Hopper played the Chopin F major ballad and a group of Schumann numbers in such a manner that he was obliged

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to respond to several encores in order to satisfy the pleasure of the audience. Each time that Mr. Hopper is heard one notes greater facility in his technical equipment and deeper insight into the musical appreciation of the works in hand, which speaks for his rapid progress as one of the younger artists.

MAY DEARBORN SCHWAB WITH AMPHION SOCIETY.

The Amphion Society under the direction of Claude Madden, with May Dearborn Schwab, Portland soprano, as soloist, gave a concert in Meany Hall May 12. The Amphion Society ranks with the best male organizations in the country. Each concert seems to add a further touch to the excellent musicianship of Mr. Madden. Miss Schwab was delightful in two groups of songs, including modern French and some American numbers.

Celia Maud Dollman, who has recently returned to America after many years spent as an opera singer in Germany, was heard in a recital May 17 at the Cornish Auditorium. Madame Dollman will establish herself as an artist and teacher in the Northwest, probably choosing Seattle as her residence. Paul McCool was the assisting artist appearing both as accompanist and solo pianist, rendering a fine account of himself. He contributed a group of Chopin and B minor rhapsody of Brahms.

G. R.

OAKLAND TO ENTERTAIN STATE MUSIC TEACHERS' CONVENTION

Meetings to Be Held July 5 to 9—Senza Ritmo Club Gives Annual Concert

Oakland, Cal., May 25, 1921.—Plans are proceeding for the state convention of music teachers to be held in Oakland, July 5 to 9. Members of the Alameda County Music Teachers' Association will be the hosts, and Sofia Newland Neustadt, president of the Association, and its members are preparing a program of interesting events. A concert of the association's pre-convention series took place at Ebell Hall, May 24, when the program was given by Marian Nicholson (winner of the 1921 contest for violin students of the California Federation of Music Clubs), and Zelia Vaissade (who won in the parallel contest for vocal students), together with Wheeler M. A. Beckett, organist-composer, and Elwin A. Calberg, pianist.

SENZA RITMO CLUB IN ANNUAL CONCERT.

An organization of young women seriously interested in music—the Senza Ritmo Club—held its seventh annual concert at Ebell Hall, May 10. The numbers on the program, consisting of both vocal and instrumental selections, were contributed by Josephine Holub, Marion Nicholson, Joyce Holloway, Grace Hjelte, Bess Pangburn, Mildred Randolph, Eileen Almstead Piggott, Margaret Avery, Esther Hjelte, Miriam Elder Selander, Rachael Elder Ward. The officers of the club are Bess Pangburn, president; vice-president, Ruth Riley; secretary, Lotus Anderson; treasurer, Marian Nicholson. Other members of the group are Fern Bateman, Audrey Beer, Meta Becker, Florence Briggs, Adele Cordell, Ruth Crandall, Persis Edwards, Stella Samson, Ruth Wills, Vivian Anderson, Alice Mock, Mildred Osthoff, Louise Sanford, Lillian Simonson, Goldie Hulin, Alice Davies-Endries, Mrs. A. H. Proctor.

NOTES.

Hazel M. Nichols was accompanist recently at a concert at Scottish Rite auditorium, San Francisco, for the songs of Madame Stella Jelica, the well known coloratura soprano of Berkeley. English, Scotch and Welsh numbers were featured. On April 30, Miss Nichols was accompanist for Lowell Moore Redfield, baritone, in a San Francisco program. She has also appeared in a like capacity for the California Quartet.

A violin recital was given recently by pupils of Benjamin F. Tuttle, at Ebell Hall, assisted by Mrs. William Edwin Charnierlain, Alice R. Dean, Miss L. Foskett and Mildred Slater.

A pupil of Olive Reed Cushman, Erna Seeger, contralto, was presented recently by her teacher in a recital, assisted by Vine Lowry, pianist, a pupil of Elizabeth Westgate.

The Ebell Society, of Oakland, gave a concert at Ebell Hall, May 24, by the California Mixed Quartet. The singers are Marion Brower, soprano; Ruth Waterman Anderson, contralto; Carl Anderson, tenor-director; Lowell Red-

field, baritone. Hazel M. Nichols was pianist and accompanist.

The music department of the School for the Blind, under the direction of Professor Otto Fleissner, gave the annual concert, May 20, to an appreciative audience.

As during former seasons, the Oakland Municipal Band's Sunday afternoon concerts in Lakeside Park, under the direction of Paul Steindorff, are attracting many thousands each week.

Cora W. Jenkins presented, at the Jenkins School of Music, April 29, Phyllis Harms Eldredge, violinist, artist pupil of Samuel Savannah, and Beatrice Meltzer, pianist, artist pupil of Albert Elkus, in concert, assisted by Mrs. Howard Spurrier, pianist.

Members of the Mills College theory of music classes gave an original composition concert at Hotel Oakland, May 5, to which the public was invited. Among the Mills faculty who participated in the program were Alice Bumbough, harmony; William W. Carruth, introductory orchestration; William J. McCoy, counterpoint and composition; Lauretta V. Sweesy, director of the school music department.

An entertainment for the joint benefit of the California Girls' Training Home and Big Sisters of the Public Welfare League was given recently in the Auditorium Opera House, when Miss Z. W. Potter presented a group of well known local artists including a violin ensemble—Orley See, Dorothy Hospitalier, Alla MacDonald, violins; Grace Jurgens, piano; also Norman S. MacDonald, baritone; Leon A. DeMers, Josephine Swan White, a one-act Biblical play—"Onesimus"—produced by the author, Wilber S. Tupper; the Orion Trio—Margaret Avery, cello; Josephine Holub, violin; Joy Holloway, piano, and Carma White, Janet Darling, Ruth Pate.

Members of the Rubini Musical Club, assisted by pupils of Ruth Bird Nickel, presented a varied program last month at Ebell Hall.

A concert given a few weeks ago by the Cecilia Choral Club, at the United Presbyterian Church, under the direction of Percy A. R. Dow, with Martha Dukes-Parker, pianist; Dorothy Dukes, cello; W. W. Carruth, pianist, and club soloists assisting, was very successful and filled the edifice.

Under the chairmanship of Mrs. Herbert Avery a "new members" program introduced the April schedule of the Etude Club. The participants were Sofia Newlands Neustadt, Alma Berglund Winchester, Mrs. Ben J. Williams, Mrs. Dwight M. Swobe, Mrs. Herbert M. Lee, Mrs. William Horace Ivie, Mrs. A. D. Hamilton, Florence Brown, Sara Parker, Alma Agee. The home meeting of the club was held at the residence of Mrs. H. J. McNulty, Berkeley.

Pupils of Eva Sanden-Johnson were heard not long ago in a piano recital at her studio.

Mrs. H. I. Krick presented Marjorie Stibbens, one of her promising pupils, in a piano recital at the Americus Talent Club.

A joint recital by Eva Garcia, pianist, and Grace Le Page, soprano, was given in Ebell Hall, May 5. E. A. T.

PORTLAND HEARS

FINE CHORAL WORK

Portland, Ore., May 30, 1921.—The eighteenth annual concert of the Columbia Male Chorus, Charles Swenson director, took place at the Auditorium on May 18, the soloist of the evening being Edna Swanson Ver Haar, contralto. Mme. Ver Haar was in excellent voice, singing "My Heart at Thy Sweet Voice," Saint-Saëns, and a group of Swedish songs. She achieved a decided success. Opening with Clarence Lucas' beautiful arrangement of "We'll Keep Old Glory Flying," the chorus sang with fine expression and did its usual finished work. Other interesting numbers were Friberg's "Vikingarne," Henry B. Murtagh's "Oregon, My Oregon," and "The Lost Chord," Sullivan. Incidental solos were sung by Herbert J. Anderson, tenor, and Jacob Wallin, baritone. Edgar E. Coursen, pianist, and Ralph W. Hoyt, organist, played the accompaniments.

A joint recital was given at Pythian Hall on May 24 by Marie Loughney, mezzo soprano, and J. Erwin Mutch, baritone. Both artists scored in the well balanced program, which for Miss Loughney ranged from the aria, "Amour Viens Aider," from "Samson and Delilah," to "My Menagerie," by Fay Foster. Miss Loughney has a rich voice and sang with a wealth of feeling. Mr. Mutch disclosed a pleasing voice, which he used with skill, notably in "Vision Fugitive" from Massenet's opera, "Herodiade." Mr. Mutch also offered songs by E. Frankie Walker, Katherine Glen and Clarence Olmstead, all of Portland. Miss Loughney and Mr. Mutch sang several duets with fine effect. J. Hutchinson furnished sympathetic accompaniments. This artistic recital took place under the auspices of the Ellison-White Conservatory of Music, David Campbell director.

The Becker Conservatory of Music, Lucien E. Becker director, recently presented a large number of students in recital at the Lincoln High School.

Dent Mowrey, prominent composer-pianist, has returned from New York.

The Girls' Glee Club of the University of Oregon, Leland A. Coon director, recently gave a successful concert at the Heilig Theater.

J. R. O.

Tacoma Musical News

Tacoma, Wash., May 17, 1921.—Five-hundred actors, Lieut. Gov. W. J. Coyle, Governor pro tem of the state, the Mayor of the city, and scores of the leading citizens of both city and state, comprised the cast of the brilliant masque-pageant, "The Spirit of Tacoma," produced during a two days' fete on the campus of the College of Puget Sound, with which is affiliated the Puget Sound Conservatory of Music. Military bands, troopers, and buglers from Camp Lewis, and an orchestra, under the direction of Leroy Hopkins, aided with the musical setting for the colorful al fresco revue. Representative of every part of the state thousands of persons attended the spectacular celebration. The pageant was written and directed by Lynette Hovious, head of the dramatic department of the College of Puget Sound and a graduate of the Northwestern University.

The Little Symphony of Georges Barrere and the Ballet Intime of Adolph Bolm delighted a large audience May 12

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Under the auspices of the National Association of Broader Education two artistic recitals were given on consecutive evenings in the auditorium of the First Methodist Church for the benefit of the Tacoma Community House. A trio of musicians including Sonya Medvedieff, soprano; Philip Savasta, harpist, and Lee Cronican, pianist, presented an exceptionally beautiful program.

A quintet of the Tacoma St. Cecilia Club members assisted at a musicale given by four well known hostesses at the state's capital, in the auditorium of the Woman's Club at Olympia, May 12. Artistic four-part songs were given by the St. Cecilia guests: Mrs. J. Spencer Eccles, Mrs. Henry Skramstad, Mrs. S. Anderson and Mrs. T. W. Little. Mrs. Paul T. Shaw assisted as accompanist. Olympia soloists were Mrs. Avery and Mrs. Nelson. Among Olympia women assisting was Janet Moore, a pioneer member of the Olympia Woman's Club. The St. Cecilia members were entertained by their hostesses at the Hotel Olympian. Olympia women entertaining were Mrs. John M. Wilson, Mrs. George H. Uhler, Mrs. John C. Ellis and Mrs. A. H. Christopher.

Mrs. A. E. Cromwell entertained at an informal musicale, May 12, in honor of Albert King, a talented young pianist, and his mother, Mrs. Henry King, who arrived recently from California on their way to Paris, where Mr. King will spend several years studying with Busoni. Mr. King who is only nineteen years of age, and a former Tacoman, has just completed a successful concert tour with Anna Fittzu, soprano. M. R.

LOS ANGELES PHILHARMONIC BACK FROM SUCCESSFUL TOUR

L. E. Behymer Continues to Improve—A Russian Program
—Kubelik Guest of Zoellner Quartet—Van den Berg
in Excellent Program—Roland Paul's Opera
Class Gives "Cavalleria"—M. T. A.
Hears Composers' Program—Notes

Los Angeles, Cal., May 29, 1921.—The Philharmonic Orchestra returned this week from its first tour, which was a series of triumphs. Elizabeth Rothwell, soprano, and Richard Buhlig, pianist, were the soloists and many western cities were visited, among them being Seattle, Spokane and Missoula, Wash.; Deer Lodge, Butte, Helena and Billings, Mont.; Fort Collins, Greeley, Colorado Springs and Denver, Col.; Salt Lake City and Ogden, Utah; Reno, Nev., and Fresno, Cal.

Mr. and Mrs. Rothwell are happy to be in their delightful home again with their small daughter, and the busy director will enjoy a well earned vacation before time to rehearse for another big season.

Richard Buhlig will begin his second master class for pianists in June and will spend the summer in California.

L. E. BEHYMER CONTINUES TO IMPROVE.

To the great relief of hundreds of friends and admirers of L. E. Behymer, who has spent weary weeks recovering from a serious operation, the courageous and valiant spirit which has accomplished so much for the musical development of Los Angeles has helped to enable skillful physicians and watchful nurses to give renewed health and strength to him who has been greatly missed from his customary activities. Sickness and suffering have not had power to daunt him, and the evidences of affectionate concern from all parts of the country, and from persons he scarcely knew, as well as from those near and dear to him, have given him such fresh courage and interest that already most vigorous messages are sent from the room at the hospital in response to the deluge of inquiries.

A stream of noted visitors make constant pilgrimages to the room of the popular patient and the masses of flowers suggest the coming out party of a debutante, and if the manager of the Philharmonic Orchestra and other events had any doubts about his place in the hearts of his friends and the public they are banished by this time.

A RUSSIAN PROGRAM.

On May 24, at the Gamut Club Theater, Vasia Anikeeff, Russian basso, and Thomas Vincent Catar, pianist, gave a program of songs and compositions, most of the songs being Russian folk songs, some of which had been arranged by Mr. Catar. The latter presented his own compositions, a group of tone etchings and a sonata, "In Memoriam."

Many of the songs were very interesting but their rendition was rather monotonous, as the singer, while possessing a beautiful voice, has not perfected his tone production. There was much musical and dramatic feeling and Mr. Anikeeff has a fine presence and personality. However, vocal freedom would do much for him.

Mr. Catar's tone etchings were more pleasing than the sonata, and a second hearing of this number in a program less melancholy and tragic than Russian songs would give one a better idea of its merits.

KUBELIK GUEST OF ZOELLNER QUARTET.

At the sixth and concluding concert of its series for this season, the Zoellner Quartet gave great pleasure to Jan Kubelik, who was in the audience and who was also the quartet's guest of honor at their home when they played some modern numbers which were new to him—the Goossens sketches, op. 15, and the Monquet quartet, op. 3. Both of these works were introduced to the American audience on the many tours of the Zoellners, and Mr. Kubelik came from Budapest to Los Angeles to hear the latest in chamber music.

Mr. Kubelik was lavish in his praise of the fine ensemble work of the popular quartet.

VAN DEN BERG IN EXCELLENT PROGRAM.

The brilliant technic of the well known pianist, Brahm Van den Berg, is always a strong attraction to musicians, and many of them were in the audience which assembled at Trinity Auditorium to hear a beautifully prepared program on May 20. Godowsky's sonata in E minor was the opening number and it was earnestly and intelligently given,

and while over long was full of interest and won much applause.

The second part of the program was evenly divided between three modern numbers and three Liszt numbers, all brilliantly performed. Among the new compositions, the unusualness of the Spanish number, "El Puerto," by Albeniz, won instant commendation, and "Au Jardin du Vieux Serail," by Blachet, and "Islamey," by Balakireff, were fresh and full of charm. Mr. Van den Berg deserves much appreciation for giving unhackneyed novelties. Three Liszt numbers, given with impeccable brilliancy, closed the program.

ROLAND PAUL OPERA CLASS GIVES "CAVALLERIA."

Roland Paul, head of the vocal department of the Egan School, presented his opera class in a fine performance of "Cavalleria Rusticana" recently. It was quite professional in character, having several grand opera voices in the cast, notably Naomi Hoffman, in the role of Santuzza, and Pat Hyland, an excellent tenor, who was a handsome Turiddu. Vivian Jones was a bewitching Lola, and Clarence Norton, a baritone with a voice of splendid quality, appeared as Alfio. The following Tuesday, Mr. Paul gave a pupils' recital with an entirely different set of singers, who presented a pretentious program in finished style.

M. T. A. HEARS COMPOSERS' PROGRAM.

A composers' program was the offering of the Music Teachers' Association at the regular meeting and a number of interesting works were given a first hearing. Constance Balfour sang two songs by Josephine Johnston; Mrs. Norton Jamieson's quartet sang three of her own numbers with Mrs. Jamieson at the piano; Frank Colby played two of his songs for his wife, Myrtle Colby, who sang, first a collection of dainty flower songs, and then his splendid "invocation," and John A. Bettin accompanied a quartet composed of Anna Ruzena Sprotte, Myrtle Colby, Frank Geiger and George Cassidy, who sang his two sacred numbers, "Magnificat" and "Nunc Dimittis."

NOTES.

Catherine Shank gave a reception and recital with her pupils at the Ebell Club House recently. A delightful program was given. Mrs. Shank's own beautiful voice was heard in the two closing numbers.

Another program of interest was presented by Walde Chase, head of the piano department of the Marlborough School, May 19. Mr. Chase is enthusiastic over modern music, and two numbers by Palmgren and Peterkin were fascinating and wonderfully well given by the young players.

Frederic Stevenson, composer of "An American Ace," has just completed a beautiful sacred song, "Hear, O My People." A Stevenson program was recently given at Pasadena by the Fine Arts Club, and the Tuesday Musical Club also featured songs by Mr. Stevenson when he gave a talk on harmony for that organization.

W. G. Stewart, who gave such a satisfying rendition of "Iolanthe" with his splendid company, repeated his success with Friml's "Firefly."

Florence Middaugh, one of the most popular contraltos was chosen to represent the "Spirit of the Pageant" at the Yosemite Clubman's Federation. J. W.

Fresno High School Gives Operetta

Fresno, Cal., May 26, 1921.—The most artistic achievement to date of the French High School was the production, May 25, at the White Theater, of the Chinese operetta, "Little Almond Eyes," by Will C. MacFarlane and Frederick Martens. Clarence Shatz, as Ping-Po, master of ceremonies at the court of Cathay, revealed a bass voice of notable range; Gertrude Crawford, in the title role, was a sweet soprano; Byron Hunkins (baritone), as the Emperor Ming; Natalie Phelps (Lotus-Leaf), and Wynne Roehl (Wang Ho) were other outstanding performers in a well-balanced company.

The direction was under Llewellyn B. Cain; Anna May Price was an excellent dramatic action coach, and Alma Trabue directed the ballet. The chorus numbered a hundred. L. E.

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High School Students Take Important Part in Keene (N. H.) Annual Spring Festival

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Keene, N. H., June 6, 1921.—Under the direction of Nelson P. Coffin, the nineteenth annual spring festival of the Keene Chorus Club took place here May 25, 26 and 27 at City Hall. The club, which numbers 315 voices, was assisted by a festival orchestra, under the direction of Roland Huxley, and a group of excellent soloists.

FIRST CONCERT.

Boy and girl students of the Keene High School gave the program at the opening concert, Wednesday evening. Under the direction of Gwilym Miles, the united choruses were heard in Murchison's "The Kilties' March" and Hosmer's dramatic cantata, "Columbus." For the solo numbers the boys' glee club sang Chadwick's "Joshua" and the girls gave Densmore's "Starry Night." Harvey Hindermeyer, tenor, was the assisting artist, singing "Faith in Spring" (Schubert), "A Roundelay" (Lidgely), "In the Moonlight" (Heile), and "Sweet Little Woman o' Mine" (Bartlett).

SECOND CONCERT.

The chorus fairly outdid itself Thursday evening when Coleridge-Taylor's "Hiawatha's Departure" formed the first half of the program. The soloists were Goldina De Wolf Lewis, soprano; James Price, tenor, and Harold Land, baritone. The second half consisted of a miscellaneous program with Marguerite D'Alvarez as the particular star. Mme. D'Alvarez was heard in two well known arias for contralto—"Mon coeur s'ouvre a ta voix" from "Samson et Dalila" (Saint-Saëns), and the aria from "L'Enfant Prodigue" of Debussy. The beauty and warmth of the singer's voice attracted and held the attention of her delighted audience. Miss Lewis had charmed everyone with her splendid work in the Coleridge-Taylor number and her singing of the Salome aria from Massenet's "Herodiade" caused her to become even more popular with her

audience. Her voice has a smoothness and purity which is unusual, coupled with a depth and sonority which bespeak the artist. Miss Lewis is doubly fortunate in that she is likewise gifted with a remarkably fine stage personality. Mr. Price sang the familiar "Che gelida manina" from "La Bohème," and with Mr. Land made the duet from "La Forza del Destino" take on added charm. Mr. Land is always a satisfactory artist. Miss Lewis and the male chorus closed the program with Schubert's "Omnipotence."

THIRD CONCERT.

An orchestral matinee was given on Friday afternoon under the direction of Roland Huxley. The orchestral



NOTABLES AT KEENE FESTIVAL.

(Left to right) E. F. Holbrook, president of the festival board of directors; Marguerite contralto; (fourth) Harold Land, baritone; Harvey Hindermeyer, tenor; Goldina De Wolf Lewis, soprano; James Price, tenor; Nelson P. Coffin, conductor of the festival; Annie Friedberg, manager of Miss Lewis; J. M. Priaulx, of the Charles H. Ditson firm, New York.

numbers consisted of the overture to Massenet's "Phedre" suite; "Gitanilla," by Lacombe, and Elgar's march, "Pomp and Circumstance." A group of three by Rubinstein, Gillet and Macbeth, for strings, proved especially interesting. The soloists were Mrs. Frank Thompson, soprano, and Mr. Hindermeyer, tenor. They proved their worth in duet and solo numbers.

FOURTH CONCERT.

The climax of the festival was reached on Friday evening when the Verdi "Requiem" was presented, the soloists being Grace Kerns, soprano; Alma Beck, contralto; Judson House, tenor, and Charles Gallagher, bass. Each of these soloists is too well known to require an introduction. Suffice it to say they sang with all the beauty of tone and of interpretation for which their work has become widely known, whether in solo or ensemble numbers. The chorus was a credit to the director, Mr. Coffin, and indeed music lovers of this section owe to him a debt of gratitude, which they are not slow to evidence.

NOTES.

Following the concert on Friday evening, the artists were entertained at the home of Berdia C. Huntress, whose work as accompanist throughout the festival is deserving of praise.

Among the out of town visitors at the festival were Mr. and Mrs. Emil Mollenhauer, of Boston; Annie Friedberg, of New York; Arthur Bassett, president of the Worcester (Mass.) Festival; Arthur Lovell, of Worcester; Mr. and Mrs. Eugene Coffin, of Greenville; Joseph Priaulx, of New York, and Elizabeth Edwards, of Cambridge, Mass. X.

Rudolph Reuter's Chicago Master Class

For the third consecutive summer, Rudolph Reuter, the pianist, has been engaged for the summer master class session at the Chicago Musical College, where he will teach from June 27 to August 6. Mr. Reuter's popularity as a concert pianist is ever on the increase and many of those who have heard him on his tours are going to Chicago for this course of instruction. They will also have a further occasion to hear him in recital, for he will play once during the session at the Ziegfeld Theater. Much of his time is already booked, and it is limited to four days each week.

For the next season Messrs. Haensel & Jones announce several tours throughout the different parts of the country. He will be in the Southwest early in November, in the Northwest in January and in the East in October and February. Many engagements, including three in Indianapolis, two in Chicago, one each in New York, Davenport, Manitowoc, Pittsburgh, Wheeling (W. Va.), and several in Kansas, have already been booked.

Berkshire Chamber Music Jury May Meet Here

After this year, Mrs. F. S. Coolidge hopes to have the jury in the Berkshire Chamber Music Prize Competition meet at the end of each session in New York. Thus, the 1922 prize would be announced immediately after the close of the contest, April 15, 1922.

Mary Davis in Montclair Musicales

Mary Davis, mezzo contralto, rounded out a season well filled with engagements in a joint recital with Emilie C. Greenough, pianist, at Montclair, on Monday evening, June 13. Miss Davis will leave for her summer vacation, which she will spend at Beaver Kill, N. Y., and at Mohonk.

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GOTHAM GOSSIP

A musical masque, "When Sappho Sings," was given by the St. Cecilia Choral Club on June 3 in the Morrisania Presbyterian Church House. The words and lyrics are from the pen of Cecilia Gaines-Holland, the lyrics sung by Sappho being actual poetry of 600 years B. C. and translated freely into English, around which the plot is worked out. The music, which synchronized well with the spirit of the lyrics and added greatly to the charm of the masque, was composed by Mabelanna Corby.

Henrietta Speke-Sceley, president of the club, was chiefly instrumental in the success of the production, directing and accompanying the whole performance. The properties and scenery were secured through the kindness of E. B. Child, who is an enthusiast on musical art. The dances were arranged by Mintie McDowell, and assisting were Edith Bayreuther, Katherine Morgan, Mrs. M. J. Reese and Ruth Sheriff, violinist.

Lillian Morlang, lyric soprano, took the part of Sappho, queen of lyric poets. She acquitted herself in a way that won the hearts as well as the applause of the huge audience, and her voice was clear and full, with a sympathetic tone through it all.

Phaon, the foolish boatman, was taken by Edna Kopp, who offered a treat in her portrayal. Florence Bokell took the part of Eros, the God of Love, and made it very real in acting and song. Both characters added to the touch of humor to the story. Cercolas, Grecian gentleman in love with Sappho, was taken by Arthur Matthews. Other parts were Chio, muse of history, Louise Growoll; Psyche, the soul, Marion Plum; Urania, Mary Dalrymple; Terpsichore, Gene McDowell; pupils of Sappho—Martha Bardes, Mildred Erbe, Christine Ernst, Ethel Pick, Margaret Monaghan, Vivian Reese, Elizabeth Rush, Alice Weinberg, Polly Reitzel, Minnie Hexter, Louise Knopple, Mabel Dahm.

The production had its first rendition that evening and was received with such evident enjoyment by the audience, the repetition of many of the numbers being asked for, that "Sappho" could well be repeated.

BARNES WOOD DIRECTS OPERA SCENES.

Scenes from operas given by the Operatic Society of New York at Public School No. 64, Brooklyn, June 4, proved to be a unique success. This society has two objects in view: one to promote opera in English and popularize opera in America as in Italy, and the other to afford young and ambitious students a hearing when ready for the stage.

Scenes from "Rigoletto," "Hamlet," "Aida" and "Martha" were presented in an excellent manner, due to the effective stage training by Charles Trier and the untiring efforts of Zilpha Barnes Wood, president and director. The generous recalls of the audience proved the artistic accomplishments of the principals. This was especially noticeable in "Rigoletto," when Mr. Tucker sang his role with purity and beauty of tone.

Mme. Spencer (Amneris) in "Aida" gave a true and picturesque rendering of her part with Mlle. McGregor, who was a charming Aida, and sang with telling effect. The beauty of the attendant slave girl added to the Oriental atmosphere. The interpretation of the Mad Scene from "Hamlet," sung by Mlle. Talliere, formerly of the Boston Opera Company, made a profound impression on the audience. Her coloratura singing is remarkably free and artistic.

The histrionic talent displayed by Mr. Schneider as Tristan in "Martha" was notable.

Scenes from "Martha" were rendered in true operatic style. Miss Fromme and Mlle. Talliere both displayed marked genius in portraying the respective parts of Nancy and Lady Harriet; their voices were fresh and sweet. The singing reached another high point in the quartet scene, with Mr. Green as Plunkett, his rich and full baritone voice and Mr. Remsen's robust tenor voice being greatly enjoyed.

BECKER STUDIO RECITAL.

Sunday afternoon, May 29, the pupils of the American Progressive Piano School, Gustave L. Becker, director, gave a recital at Carnegie Hall, suite 110-111. Dorothy Fickermann played brilliantly the solo part of Hummel's B minor concerto, while Helen Tracy showed good musicianship in her accompaniment of this concerto at a second piano. Miss Tracy also won laurels as one of the assistant teachers of the school. Three of her pupils—Hazel Hyman, Lillian Meyer and Walter Woodworth—performing admirably.

Another assistant teacher, Sophye Turkel, won high praise and applause for the playing of her pupils, Lillian and Helen Kraus, the latter having had but a few months' lessons.

Among others, Paul Zelig Jacobs, a young lad of thirteen, created quite a sensation by his self possessed and dashing style of performance from memory of the F sharp minor fantasia by Mendelssohn.

LEASK RECITAL AT PATTERSON'S.

Estelle Leask was in good voice and sang very artistically "The Night Wind" (Farley), which had to be repeated, and after that still another encore, "The Star." She is a poet as well as a singer, for many of her poems have been set to music. The audience was made up of musicians as well as music pupils. Maria Mikova, Elizabeth Topping, pianists, and Margaret Hoberg, composer, were present. Harry Horsfall was the accompanist.

EDNA MINOR VIOLIN PUPILS' PROGRESS.

Edna Minor, well known as a leading violinist and instructor, has had several unusually interesting pupils this past season. One child who came to her, said to be almost hopeless on account of her bad ear, has acquired absolute pitch, and passed the public school ear training tests at the head of a very large class. Another supposedly hopeless pupil, especially in the matter of rhythm, can now count easily in any rhythm, simple or complicated, upon hearing it for the first time and without seeing the music.

It has been most interesting, too, to note the progress of the beginners over twenty years of age. Presumably this

is because most of them have learned discipline outside of music, and so do exactly as they are told.

EDNA MORELAND AT WOMEN'S CLUB.

Edna Moreland, the soprano whose brilliant singing has been frequently mentioned in the columns of the MUSICAL COURIER, was the only singer at the home of Mrs. William Cummings Storey, of the National Patriotic Society, Mrs. William R. Stewart, president, which gathered at her Colonial home near the Westchester Country Club at Throgg's Neck, June 3. A hundred or more ladies and two men warmly applauded her singing of the aria "Depuis le jour" (Massenet), the waltz from "Romeo and Juliet" and Lang's "Irish Love Song." The poise and delivery in the waltz, with a very brilliant high D, and the true expression she put into simple songs, along with her taking personality, all brought her unusual applause.

Florence Foster Jenkins is chairman of music of this flourishing and important club, which is doing a big work in the Americanization of foreigners.

CAPOVILLIEZ SINGS FOR CHURCH COMPANY.

At a gathering in a pretty home in the Bronx, June 3, F. Reed Capovilliez sang for the company, composed mostly of members of the North Congregational Church. He appeared many times, winning encores on every appearance, and well deserving them, for he sang "The Pauper's Drive," "Duna," "Omnipotence" (Schubert) with broad conception and tender expression. Mr. Capovilliez is heard on Sundays as solo baritone of the Broadway Tabernacle.

F. W. RIESBERG'S PUPILS IN RECITALS.

F. W. Riesberg, who plays the organ at the beautiful Summerfield Church, Port Chester, has a class of piano pupils there, and from this class a number appeared at his annual recital on June 4. They were Ruth E. Knapp, John Davidson, Richard and Elizabeth McDermott, Barnard Weinfield and Edwin C. Knapp. A local paper commented in part as follows: "Nine numbers, some fifteen piano works, were performed by pupils of Professor Riesberg, organist and musical director of the Summerfield M. E. Church, Saturday afternoon, and an invited audience heard the music with every manifestation of pleasure. Ruth E. Knapp began the program, playing with expression, combined with clearness. John Davidson's playing of a Wallerstein piece was commendably accurate. Madeline McGowan showed good preparation and conscientiousness in two pieces. Richard and Elizabeth McDermott (children of the pastor, Rev. W. E. McDermott) played their duet very nicely indeed, and will play it again at the 'Children's Day' morning service in the church, June 19."

In Yonkers, city of 100,000 people, and, as the familiar saying goes, "next to the largest city in the United States," on June 8, at his studio, the following pupils appeared in a recital: Doris Farr, William Waldron, Mary Waldron, Violet Keddie, Bessie Riesberg (violin pieces), Louis V. Waldron, Margaret T. Wicht and Edna V. Horton.

SOUTHLAND SINGERS IN JERSEY CITY CONCERT.

June 24, at Waverly Congregational Church, Jersey City, a concert will be given under the auspices of "The Blue Birds," assisted by the following members of the Southland Singers: Mrs. Baker, Marjorie Barnes, Helene Eagan, Lucille Blabe, Jacqueline de Moor and others.

Macmillan Engaged for Asheville

Francis Macmillan has been engaged for the Music Festival in Asheville, N. C., and will appear there on August 10.

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OLIVE KLINE SOLOIST WITH ROCHESTER CHORAL SOCIETY

Local Teachers Give "Pinafore"—Boy Violinist in Recital—
Notes

Rochester, N. Y., May 28, 1921.—One of the important events of the late musical season was the annual concert of the Knights of Columbus Choral Society, with Olive Kline, soprano, as soloist. The society is under the direction of Prof. Eugene Bonn, veteran organist and choirmaster of St. Patrick's Cathedral, and consists of eighty-five male voices. A novelty of the program was the singing of "The Storm," by Schultz. A group of American songs was sung by the chorus, including "A Southern Lullaby," by Greely; "Just a Song at Twilight," by Holcomb, and "The Rosary," by Nevin. The Southern lullaby was a new composition to Rochester and proved to be an unusual number of the negro spiritual type. The chorus also sang "Spring Breeze," by Weinzierl; Offenbach's "Barcarolle;" "Italian Salad," by Gence; "New Ireland," by Herbert, and "Good Night," by Giorza.

Miss Kline was in excellent voice and sang the aria, "Je suis Titania," from Thomas' "Mignon;" a group of Swedish, French, Irish, Scotch and American folk songs; "By the Waters of Minnetonka," by Lieurance; two old Irish songs; Scott's "Wind's in the South," and "Ah, Fors e Lui," from "Traviata."

TEACHERS GIVE "PINAFORE."

The Rochester Teachers' Association gave a meritorious performance of "Pinafore" April 28 and 29 in the Jefferson Junior High School. There was a large chorus, admirably trained by James Fowle, J. Alfred Spouse and George Culp. The cast for the performance was as follows: Sir James Porter, Charles H. Miller; Captain Corcoran, Nathaniel G. West; Ralph Rackstraw, Lewis J. Marsh; Dick Deadeye, Squire H. Snell; Bill Bobstay, L. J. Marsh; Josephine, Miss A. L. Clapper; Hebe, Mrs. C. W. Greene, and Buttercup, Effie Wetherell. The production attracted considerable local interest.

BOY VIOLINIST IN RECITAL.

Harry Samuels, an unusually gifted boy violinist who has been studying under Sevcik at the Ithaca Conservatory, returned to his home town to give a recital in Convention Hall, May 5. The lad is a pupil of Arthur Pye, of Rochester, but through the assistance of friends who have become interested in his career he has been enabled to take a lesson a week from Sevcik, still continuing his lessons with Mr. Pye. The young artist played the Bruch G minor concerto, the Wieniawski "Obertas," the Brahms-Hochstein waltz in A major, Bach's air for G string, the Dvorak-Kreisler "Indian Lament," Ries' "Gondoliera," Bohm's gavot, the Handel-Hubay largetto, the Couperin-Kreisler "Chanson Louis XIII" and "Pavane," and the Nachez "Gypsy Dance." The accompanist was Gertrude Harris Davidson.

NOTES.

The third in the series of chamber music recitals by members of the faculty of the Institute of Musical Art was given April 20. The Kilbourn String Quartet played Mozart's quartet in D minor, and with Alf Klingenberg at the piano played the Schumann piano quintet.

Advanced pupils of the Institute of Musical Art gave a recital recently. Those who took part were Louise Russell, Mildred C. Neth, Ernest Brownbridge, Mildred Lewis, Evelyn East and Lucille Davis.

The Symphony Orchestra of Rochester, an amateur organization under the direction of Ludwig Schenck, which gives its concerts free to the public, closed its season on May 9 with Harry Rosenthal, violinist, as soloist. The program included the "Merry Wives of Windsor" overture by Nicolai, the descriptive "Italian" symphony of Mendelssohn and numbers by Borodin and Delibes.

Esmé Vuellier, soprano, gave an interesting recital of song classics, assisted by Gordon C. Laidlaw at the piano, in her studio at 63 Adams street on April 15. Mme. Vuellier has been a student in Paris for several years and has appeared in opera and concert in Europe.

The cantata "Bethany" was given in the First Reformed Church on April 21, with Mrs. Evert J. De Neve, soprano; Mrs. E. B. Carpenter, contralto; Frederick Mueller, baritone; Edward Boone and H. Rohr, tenors. The director was Austin F. Grab, organist of the church.

Recitals have been given recently by pupils of Edith V. Thompson, Annie C. Parsons, Marvin Burr, Mrs. George N. Cooper and Carlo Ferrari.

Younger pupils of the David Hochstein Music Settlement School appeared in a recital on May 23 to try out for a general concert to be given for subscribers to the school in June. About 100 boys and girls took part. None had received more than a few months' training and the results

they showed were astonishing. This is the school founded for the benefit of poor children as a memorial to the Rochester violinist who was killed in the world war. It is proving a great blessing to children who would otherwise be denied the benefits of a musical education.

H. W. S.

Sundelius' Nedda Brilliant

While sensational debuts have been very rare in the operatic history of America, there are from time to time singers who gradually, by steady, serious work, raise themselves above the general rank and file of operatic artists. Such a singer is Marie Sundelius, who this past season has come into her own in two of the leading roles at the Metropolitan Opera House—those of Marguerite in "Faust" and Nedda in "Pagliacci." Her singing of both these operas has been highly praised by the critics. In the New York Evening Telegram of April 18 appeared a characteristic paragraph about her success:

"Perhaps it was her success as Marguerite in 'Faust' a short time ago that earned for her last night's opportunity. At all events, she more than fulfilled expectations. She acted Nedda creditably, and her singing was brilliant. It is pleasant to record her merited success."

Mme. Sundelius' concert engagements have increased, too, in proportion to the special notice her performances at the opera this past winter have attracted. After the finish of the opera season she went to Atlanta with the Metropolitan forces, besides singing at many of the Spring music festivals. Some of Mme. Sundelius' most recent engagements were at Carnegie Hall, New York, on April 24, when she sang for the Swedish Glee Club; at Milton, Mass.; Lowell, Worcester, Mass.; Kalamazoo, Mich.; New Britain, Conn., and Evanston, Ill.

A New Pavlowa Poem

To the fast growing literature of verse inspired by the incomparable Pavlowa is to be added a poem recently written by Mabel Holmes Parsons. The inspiration was derived, according to the poetess, while witnessing Pavlowa pirouette through her brilliant Dragon-Fly Dance:

PAVLOWA

Breathing blossom,
Never born of sod,
Thou art an accidental phrase:
Dropped earthward from the very lips
Of God,
When the young night
And the pearl moon
Conspire
With tempered light
And evanescent tune
To hover fire.

Captive in a flower,
Two miracles in one are wrought—
Fire-heart, with God's chance thought.
Thou dost translate the phrase
Before our reverent gaze,
For a too swift hour.

Namara Praises American Orchestras

The striking individuality of Marguerite Namara, who scored such a distinct personal success the last night of the Chicago Opera Association's season in New York, dominates

any place she happens to be, which upon this particular occasion was the Ritz at tea time, where one, indeed, has to have an exceptional personality to stand out among the many smart New Yorkers who fill this fashionable rendezvous at this hour.

The prima donna occupied a table with three other celebrities in the world of music, including the distinguished conductor of a well known orchestra. The conversation naturally drifted to the subject that laid nearest their hearts—music—and Namara in the course of the conversation was enthusiastic in her praise of the American orchestras.

"So many orchestras in America are excellent," she said. "I have sung with them all and feel that this country is fortunate in its remarkable organizations and its no less remarkable conductors. For example, none appeal to me more than the fine work done by the National Symphony under Mengelberg. There is a remarkable musician for you and a wonderful conductor. His talents amount to positive genius. I don't know when I have enjoyed singing more with an orchestra. He dominates his men completely and has them under such perfect control that when a soloist sings under his baton it is as if your voice were floating on a buoyant sea of sound and carried upward and beyond the mere confines of a concert hall."

Namara, who has since sailed for Europe, where she was to sing in Paris for the first time since the war, was asked whether she expected to find conditions, musically speaking, very different now.

"No," she declared emphatically. "The complete reaction from those awful days is at its height. When one stops to consider what the French suffered, one wonders, indeed, how this nation has had the heart again for music. But music is one of the logical reactions from those times of horror, and that is why it is flourishing in France today on its old pre-war basis."

H. J. P.

Carylna Pupil Wins New Successes

Lily Meagher, soprano, an artist pupil of Kathryn Carylna, has scored many successes during the past season. Miss Meagher is assisting artist to the distinguished Irish tenor, John McCormack, having appeared with him at all concerts since his recent return to America. The Boston and Chicago press speak in highest terms of the lovely quality of Miss Meagher's voice, the freedom of her high notes, excellent style, etc.

Mabel Corlew Sings Witmark Songs

At a concert given at the Hotel Vanderbilt on Sunday evening, April 24, Mabel Corlew, soprano, sang three of M. Witmark & Sons' songs—"Sorter Miss You," Clay Smith; "Smilin' Through," Penn, and "Values," Vanderpool.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;

Dallas, Texas, May 10; Memphis, Tenn., June 28.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas., June 14, July 19.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Oxford College, Oxford, Ohio, June 27 to July 30.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515

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Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill.,

Dallas, Texas, June 1; Chicago, August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.

Laura Jones Rawlinson, Dunning School, 554 Everett St., Port-

land, Ore., June 17.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Normal Class, June 21.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May

30—Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.,

May 2—June 6.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.

Mattie D. Willis, Normal Class, New York City, June 13; 915

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ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)
 Bellingham, Wash.—(See "Music on the Pacific Slope.")

Chicago, Ill.—(See letter on another page.)
 Cincinnati, Ohio.—(See letter on another page.)
 Dallas, Tex.—(See letter on another page.)
 Davenport, Iowa.—(See letter on another page.)
 Denver, Col.—(See letter on another page.)
 Keene, N. H.—(See letter on another page.)
 Los Angeles, Cal.—(See "Music on the Pacific Slope.")

New Haven, Conn., May 29, 1921.—The St. Ambrose Society closed its season of monthly programs by giving an organ recital recently in Center Church before a large audience, which demonstrated that the New Haven public not only enjoys an opportunity to hear good music but also that it is loyal and eager to stand by its local talent. Every number on the program, whether for organ, voice or strings, showed a sincerity of purpose on the part of the performer that was unmistakable, and proved to the audience that the Yale School of Music has aroused the latent talent of many in this city. Outside of Bach, Handel and Schumann, the program consisted of compositions of modern composers including Tchaikowsky, Parry, Widor, Borowski, Elgar, MacDermid, Dunham, Hadley and Jepson. The president, Mrs. George Hill MacLean, and chairman of the program committee, Marion Fowler, are to be heartily congratulated for the year's work, and Ruth Lathrop, who was leader for this particular program, deserves the thanks of all who were present.

Oakland, Cal.—(See "Music on the Pacific Slope.")
 Portland, Ore.—(See "Music on the Pacific Slope.")

Providence, R. I., May 23, 1921.—The concert of the Arion Club at Infantry Hall, May 17, was a memorable one for three reasons. First, it marked the close of the club's fortieth year and of Dr. Jules Jordan's service as its conductor with never a concert missed—truly a remarkable record. Then, too, it was the debut with orchestra of a young singer evidently destined to take her place among the best. Mary Iacovino (for that is this singer's name) sang the part of Maria in Donizetti's opera, "The Daughter of the Regiment," on this occasion given as concert music. She made a sensational success by reason of the natural beauty of her voice and her reliable musicianship. The other soloists, Alice Darling as the Countess, Byron Hudson as Tonio, Anthony Fontes as the Corporal, and Carl Rollins as Sulpizio, did well. The occasion also afforded an opportunity for the first performance of Dr. Jordan's new choral ballad, "The Two Flags," which was received with marked appreciation. The solos in this were all well sung by Miss Darling, Mr. Hudson and Mr. Rollins. Special praise must be given Mr. Rollins for his excellent rendition of the two baritone solos in this work, also "In Flanders Fields" and "Bravest and Best." The orchestra, composed of Providence musicians, was excellent. The chorus, too, was at its best, and all who are familiar with this organization know what that means. Dr. Jordan conducted with his usual ability. During the intermission President W. H. P. Faunce, of Brown University, made a short address eulogizing the work of the club and its conductor, and at the close presented Dr. Jordan with a purse from members of the Arion, associates and old pupils of Dr. Jordan.

Rochester, N. Y.—(See letter on another page.)

Saratoga Springs, N. Y., May 20, 1921.—Under the auspices of the Practice Club—the women's club of Saratoga—a number of interesting musical events have been given during the season just closing. On Thursday, April 21, Raymond Wilson, of the Syracuse University faculty, gave a recital at the residence of Mrs. J. A. T. Schwarte. Mr. Wilson's program included works by Beethoven, Brahms, Chopin, Grieg, Glinka, Balakirew, Fauré, Palmgren and Saint-Saëns.

George Yates Myers, teacher and coach, whose studio is in Carnegie Hall, New York, and who formerly lived in Saratoga, gave a piano recital May 10. Mendelssohn, Beethoven, Debussy and Liszt were the composers represented on his program.

Seattle, Wash.—(See "Music on the Pacific Slope.")
 Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla., May 24, 1921.—The business meeting of the Friday Morning Musicales, May 6, was a most important one in point of attendance, and also in manifest interest and enthusiasm in the plans for the coming year, which surpass anything yet undertaken by this organization. The reports for the past year showed a steady growth. Mrs. C. A. McKay, whose wise and untiring efforts have brought the club through a most successful year, was unanimously re-elected president. Other officers were elected as follows:

First vice-president, Mrs. W. M. Rowlett, chairman of press committee; second vice-president, Mrs. J. A. M. Grable, president of student department; third vice-president, Mrs. Carl W. Hill, chairman of social committee; recording secretary, Mrs. J. R. Fielding; corresponding secretary, Mrs. Charles F. Dunham; treasurer, Mrs. S. W. Jackson; musical director, Hulda Kreher; chorus director, Mrs. J. P. Shaddick; chorus accompanist, Mrs. Robert Nunez; orchestra director, Hulda Kreher; orchestra accompanist, Mrs. Ernest Kreher; librarian, Mrs. Hart Smith; new directors—reader's department, Mrs. Walter Bettis; director at large, Mabel M. Snively. Two very creditable concerts were given by the members of the Musicales, closing a successful year.

The Convent of Holy Names presented recently a series of piano recitals. On May 2, Vivian Fabian, a young student, was heard and showed much promise; May 16, Mildred Burlington gave her graduation recital, and on May 24, Edith Weisberg, a talented young student, appeared.

The pupils of Prof. Carl Geiser were heard May 17 by a large audience. Assisting in this recital were Mr. Calhoun, cornetist; Mrs. Metchik, soprano; W. H. Deuber, tenor, and Mrs. W. H. Deuber, accompanist.

Two recitals of unusual merit were given by the pupils of the Virgil School of Music, under the efficient direction of Mabel M. Snively, whose efforts to bring music to a high standard are generally recognized. The technical illustrations were played with unusual excellence. Clean technique, clear cut phrasing and intelligent interpretation characterized the playing. Miss Snively, in short but

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forceful talks at each recital, showed by most convincing argument the advantage of correlating education principles in piano study.

The practical examination for school credits in the high school, combining executive skill with intelligent understanding of the composition in hand, was held May 17 and 18. Most of the pupils acquitted themselves with much credit. This is the first year for school credits in the Hillsboro High School and the results have been very gratifying.

Mabel M. Snively, well known piano teacher, has recently been appointed chairman of education for the State Federated Music Clubs.

Troy, N. Y., May 27, 1921.—William L. Glover, director of the Emma Willard Conservatory of Music and acting conductor of the Troy Vocal Society, has been elected to conduct the society for its forty-seventh season. The club completed its season for this year with an extra concert, given by special request, at Music Hall, May 26, when the organization was assisted by Malvena Passmore, coloratura soprano. The active membership in the society increased one-third during the last year.

Olive Kline, soprano, appeared at Music Hall the early part of the month, assisted by the Odeon Artists, including James H. Crapp, baritone; Edgar Allen Rice, violinist; Edward H. Smith, reader, and Joseph G. Derrick, pianist. Miss Kline has a pleasing soprano voice, which was heard probably to the best advantage in numbers of a lighter vein. Mr. Crapp possesses a remarkable voice and won hearty approval in the prologue from "Pagliacci." Marion Sims, a former Trojan, was the accompanist for Miss Kline. The concert was presented under the auspices of The Ghosts,

Inc., who are planning many events of a similar nature for next season.

Two organ recitals have been given in Troy during this month, the artists being Dr. John Hermann Loud, organist of the Park Street Church, Boston, and the other Edwin Arthur Kraft, distinguished organist of Cleveland, Ohio. It was the third recital Dr. Loud has given at the First Baptist Church in Troy this season. His program was well arranged, and, as on the former occasions, delighted his hearers. The recital by Mr. Kraft was presented at the Second Presbyterian Church. The organist has brilliance, power and temperament, and his rendition of "The Song of India" (Rimsky-Korsakoff) and "The Brook" (by Dethier) was exquisite. Mr. Kraft was presented here by the Eastern New York Chapter of the American Guild of Organists. This artist brings to his interpretations vigor, animation, and a rhythmical energy and precision rare among players of the organ.

A piano recital was given at the Y. W. C. A. auditorium, May 23, by Estelle Neuhaus. Her playing was thoroughly pleasing, displaying musicianship and technique and a keen insight of music value.

The Troy Music Study Club closed its fifth season recently with a reception and musicale at Russell Sage College. The club has greatly increased its membership during the last year, and at the opening of the sixth season plans will be made to present concerts in this city. At each of the monthly meetings recitals are held for members of the club. At the reception a program was presented by the newly formed Madrigal Quartet including Mrs. William T. Lawrence, Edna Herrick Peck, Mrs. Walter Totty, Mrs. Jean Lyman Cooper, also Georgine T. Avery, Helen May Abbott, Jean Cooper and Mrs. Albert Geiser. At the reception Teresa Maier, a former president of the club, and Mildred Schilling were in charge.

An historical operetta and concert were given by about 400 public school children of Troy under the capable supervision of Sarah L. O'Haire at Music Hall, May 20. A violin ensemble of sixty children participated and a chorus of 300 voices was heard in several selections. A musical operetta, "The Origin of Our Flag," and the musical play, "The Frog Prince," were well given.

John Finke, a piano pupil at the Troy Conservatory of Music, has been selected to be one of the students at the Fontainebleau School of Music to be conducted from June 25 to September 25 under the auspices of the French Government. Mr. Finke was recently heard in Troy at a private recital. He will sail for Europe June 23.

Several recitals are being given at the Emma Willard and Troy Conservatories of Music by the students and many concerts by the pupils of private teachers have been held during April and May. The Glee Club of Russell Sage College was heard in concert at the college auditorium, May 13.

Waterbury, Conn., May 28, 1921.—Concerts for this month included a very fine one by the Masonic Choir, with Lucy van de Mark as the soloist, and Arthur M. Turner, of Springfield, as leader.

On Sunday evening, May 22, the Concordia Singing Society gave its spring concert, under the leadership of Prof. John L. Bonn. The program included the prize song, "Erwachen des Waldes," by G. Haug, which this society will sing in competition with other societies at the State Sangerfest in Bridgeport, on June 24; also "The Omnipotence," by Schubert-Liszt, with organ accompaniment by Fannie L. McCormack. The soloist, Mrs. W. J. McNellis, is a member of the choir of St. Margaret's Church, of which Prof. Bonn is organist, and is an unusually artistic singer. Her first number, the aria "Del Mio Core," from Haydn's "Orfeo," was well suited to her voice and beautifully sung.

On Thursday evening, Ethel Caghans Ziglatzki, soprano, gave a recital in Buckingham Hall, assisted by Teles Longtin, tenor, and Cosette Henderson Marvick, as accompanist. Miss Ziglatzki is a pupil of Augusta Renard. One of her numbers was Mrs. Marvick's own setting of Joyce Kilmer's famous poem, "Trees." Mrs. Marvick is a pupil of Mrs. Josef Lhevinne and well known as a pianist.

Paul Prentzel has just made his announcements for his subscription concert series for the coming season. Preceding the subscription concerts, which begin November 15, he will bring to Waterbury Carmella Ponselle, with Renato Zanelli and Grace Wagner, on October 18. The first concert of the subscription series is the fiftieth given under Mr. Prentzel's management, and is therefore called his "Golden Jubilee" concert. It is by Titta Ruffo, Evelyn Scotney and Erwin Nyiregyhazi. The second, December 6, is by William Bachaus and Merle Alcock; the third, January 10, by Anna Case and Mildred Dilling, the harpist; the fourth, January 26, by the Cleveland Symphony Orchestra, and the fifth, February 20, by Erika Morini. This is Mr. Prentzel's eighth season of concert work.

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MUSIC AND PUBLIC EDUCATION

(Continued from page 35.)

"A description of one of the music manuals is the most direct way of demonstrating the application of the system to music. Take the cornet manual, for example. The analysis sheet contains ten unit operations as follows: (1) Holding the instrument in playing position; (2) Taking breath; (3) Sounding a tone; (4) Fingering the valves; (5) Playing notes in time; (6) Slurring; (7) Playing staccato and half-staccato; (8) Phrasing; (9) Playing ornaments; (10) Double and triple tonguing. Each one of these numbered operations is represented in the manual by an operation sheet. At the top of the operation sheet there are references directing the men to proper information sheets and suggested practice material. At the bottom of the operation sheets there are carefully chosen questions. Bound with the operation sheets are information sheets as follows: (1) Notes and rests; (2) Musical notation; (3) Sharps, flats, and naturals; (4) Scales; (5) Keys and key signatures; (6) Intervals; (7) The triad or common chord; (8) The dominant and diminished seventh chords; (9) Abbreviations; (10) Legato, and staccato; (11) Miscellaneous signs and terms; (12) Musical form; (13) Dynamics; (14) Tempo; (15) Syncopation; (16) Expression; (17) Ensemble playing; (18) Transposing instruments; (19) The care of instruments; (20) Tuning; (21) Tone production on brass instruments; (22) Fingering for the cornet, E flat alto, and flugelhorn.

"The system of instruction is, therefore, simple. The men in the music schools are taught these manipulative operations, given supplementary information, and asked questions. The results of this system of instruction in all branches in the Army during the past year have been convincing. The Army has supplied itself with thousands of occupationally trained men, whose services are necessary, not only in time of war, but also in time of peace. The trade schools have actually produced farm products, tools, machinery, buildings, etc., to the value of six hundred thousand dollars. In music, the bands have been supplied with over three hundred musicians, and this number will be considerably increased by the end of the school year."

THE APPLICATION TO SCHOOL TEACHING.

The question may now be asked, "How would such a system of teaching apply to the instruction of music in the elementary schools?" In several ways. First, it would take care of the practical organization of class room instruction. Results in the past have shown clearly the necessity for such a system which would provide not only uniform instruction, but also very definite methods of carrying out this instruction in terms of class room management. It is perfectly true that such a system could not provide for the artistic interpretation of music. It does not provide the inspiration which is so necessary to the proper appreciation of music, but while vision is a wonderful thing in teaching it can not supply to the average person that formal routine which is so necessary in order to bring out of this vision a practical and efficient result.

Yeatman Griffith Artist Scores in Recital

Joseph Pavloff, baritone, won the approval of the critics in a joint recital with Irwin Hassel, pianist, at the Brooklyn Academy of Music on May 15. When Mr. Pavloff was



JOSEPH PAVLOFF,

Baritone pupil of Yeatman Griffith, who was heard in joint recital with Irwin Hassel on May 15.

twelve years old he toured the country as a boy alto and was called "the boy Caruso." Three years ago he was taken to Yeatman Griffith, under whose guidance he has developed a very beautiful baritone voice. He is just twenty-one years of age and a bright future has been predicted for him.

Samuel Monroe Fabian Dead

Samuel Monroe Fabian, former president of the Washington College of Music and well known among musicians as an interpreter of Chopin, died suddenly on June 5 while on an automobile trip with one of his pupils, P. H. Kneipp. It is believed that Professor Fabian was a victim of heart disease. For thirty years he had been a teacher of music

in Washington, D. C., and recently took an active part in the program given under the auspices of the committee in charge of Music Week. Professor Fabian was a pupil of Liszt and Moszkowski, and before going to Washington toured the United States as accompanist for Melba. He was born in San Francisco, Cal., April 1, 1859.

Marie Tiffany Delights Children at Syracuse Festival

Marie Tiffany achieved a genuine success in the Children's Day concert of the Syracuse Music Festival on Wednesday afternoon, May 4. According to the critic of the Journal, "the youngsters loved Marie! Her 'Fairy



MARIE TIFFANY,

Soprano of the Metropolitan Opera Company.

Story by the Fire' brought forth shouts of laughter from the children, who also enjoyed as much that comedy jingle, 'When Is a Rooster Not a Rooster?' by Marjorie Fox Reeve, a Syracuse composer." In her rendition of the more serious numbers Miss Tiffany gave them "with a delicacy which was enjoyed equally by the grown-ups, the musicians on the stage and the children. Her style is arch and aristocratic and she handles her beautiful voice without apparent effort."

The reviewer of the Post-Standard was also enthusiastic in his comments about the singer, for he said in part: "Marie

Tiffany and Sokoloff entered into the spirit of things and had a good time." After mentioning the songs she sang, the same critic wrote: "They were done with that grace and charm for which Miss Tiffany is noted, and it is a question which enjoyed them most, the little folks or the grown-ups."

Bori Sails for Spain

Lucrezia Bori sailed on the Steamer Lafayette on Saturday, June 4, to spend the summer in Spain. She will return to America in late October to fill a concert tour, visiting, among others, the following cities: Cleveland, Springfield and Toledo, Ohio; Detroit, Mich.; Washington, D. C.; Richmond, Va., and Charleston, S. C.; closing her tour with a joint recital in New York on December 10, with the harpist, Alberto Salvi.

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OPINIONS OF THE PRESS

Hans Hess Lauded as Musician and Artist

"Unto a chosen few it is given to make good music so that it stirs the hearts of men and wakes inspiration and aspiration, without which the greatest spiritual endowments of the race would lie dormant and unproductive." The supreme gift of Mr. Hess which gave birth to the above enthusiastic tribute from George Christian Channing, an ardent admirer of his art, may be said to be an embodiment of the artist's method of teaching the art of cello playing. "To stimulate ideas and ideals which lie dormant in most



aspirants and embryonic cellists and lovers of the art is essential," is Mr. Hess' belief, "and an all-important factor overlooked by most teachers, so much so that the neglect of those factors must be held responsible for discouragement and apparent lack of talent, so called, in many who might achieve much, but accomplish little because their spiritual endowments lie dormant and unproductive, for the simple reason that they have never been aroused."

The tremendous success of the method elaborated by Mr. Hess has been founded upon just such favors so warmly praised in the above comment. Mr. Hess has been designated "a teacher of ideas and force, striving only for the best," and his many enthusiastic praises as virtuoso, taken in conjunction with his recognized ability to teach, have caused his fame to spread widely, and as a result increased many times the number of students of his beautiful instrument. His splendid musicianship has been a subject for much press praise. Max Smith, in the New York American, stated:

A musician to the core, sincere, serious, thoughtful, cultivated. His fingers are thoroughly reliable messengers of his will, and through his finely balanced and steady use of the bow he invites admiration.

The Chicago Tribune said that His musicianship, his taste, and his emotional and interpretative powers are such that the auditor's task becomes a pleasure. It is playing that affords both enjoyment and satisfaction.

Polacco a Giant of Conductorship

The subjoined paragraphs appeared in the Dallas Daily Times Herald after Giorgio Polacco had conducted the Chicago Opera Association in a performance of "Carmen" in that city:

The age old claim that "The pleasures of anticipation are sweeter than those of realization," was shattered to bits, when the first colorful melody of the exceedingly virile and fiery prelude to "Carmen," surged up from the orchestra pit.

For Giorgio Polacco of the "great triumvirate" (Toscanini and the late Campanini being the other two) and his great orchestra far exceeded even the most extravagant expectations of the most critical. Under his alert, energetic baton, every beauty of the score was revealed even to the most thread-like pianissimo.

Much of the pleasure of any opera depends on the excellence of the orchestra. The achievements of Polacco are amazing—such discipline; such perfect sympathy between orchestra and conductor; and between conductor and singing artists! Mr. Polacco is a master, a giant of conductorship—too big to employ any spectacularisms that "play to the gallery." We are constrained to believe that, as always, "Our Mary" knew what she was about when she cabled for Mr. Polacco. Truly there is only one Polacco—and the Chicago Opera company boasts that honor and because of that, possibly more than all else, it will continue the world's greatest opera company.

Ethelynde Smith Presents Varied Program

After Ethelynde Smith appeared in recital recently in Laramie, Wyo., the Republican reviewed her performance as follows:

Ethelynde Smith showed the good stuff of which she is made when, in spite of the fact that she was suffering from a severe cold, she sang the varied program she had chosen, showing great ability in the manner in which she rendered it.

One of the outstanding features of Miss Smith's ability as an artist is her power as a builder of unusual programs. Not only do her programs show variety, but they also introduce many new compositions to her audiences, some of the songs being especially dedicated to her.

It was a joy to hear some German songs again, and in her rendition of Schumann's "Moonlight," she gave a particularly delightful performance. The modern Russian songs were a most interesting group. They certainly gave a splendid tone picture of the Russian characteristics in all the breadth and sweep of that untamed land. Of the American songs Ward-Stephens' "Berry-brown" was the favorite, and it was delightfully sung.

Miss Smith has a particular genius for children's songs and her fine clear voice and excellent enunciation stand her in good stead

in this type of musical delivery. The audience was so charmed with "The Icicle" by Carolyn Wells Bassett that Miss Smith repeated it, and "Good Morning, Brother Sunshine" was also admirably done. "Her Dream" is one of the cleverest encore songs heard here in some time.

Hazel Everingham demonstrated that she is an accompanist of the first rank.

Amy Ellerman a Favorite Concert Artist

A perusal of the appended press notices will prove beyond a doubt that the 1920-21 season has been a most successful one for Amy Ellerman, the contralto, who has appeared so extensively in concert on tour:

The singer displayed rare power and dramatic ability and admirable artistry.—Fort Scott Tribune.

The people of Gaylord will not soon forget this great artist who so thoroughly thrilled and delighted them.—Gaylord Herald and Times.

She possesses a voice of wide range and rare sweetness.—Miami Republican (Paola, Kan.)

Her humanness endeared herself to all who heard her.—St. Joseph Gazette.

Miss Ellerman possesses a magnificent contralto voice of expressiveness, feeling, resonance and power.—Winona Republican Herald.

Miss Ellerman has an exquisite and beautiful voice.—Fenton Courier.

Her personality was most pleasing, and her grace of movement and manner, coupled with exquisite pose, was indeed a pleasant sight to the eye, as was her voice to the ear.—Fayette Advertiser.

Miss Ellerman has a wonderful contralto voice.—Trenton Times (Trenton, Mo.).

She charmed the audience with each and every song.—Buffalo Press (Buffalo, Minn.).

Miss Ellerman, by her easy grace and rich talent, won at once the heart of her audience.—Versailles Leader.

With such an organ and the thorough training which she has had in this country and abroad, it is not astonishing that she is receiving the universal approval of press and public wherever she appears.—Wabasso Standard.

The superbly clever Miss Ellerman delighted the audience.—Jordan Independent.

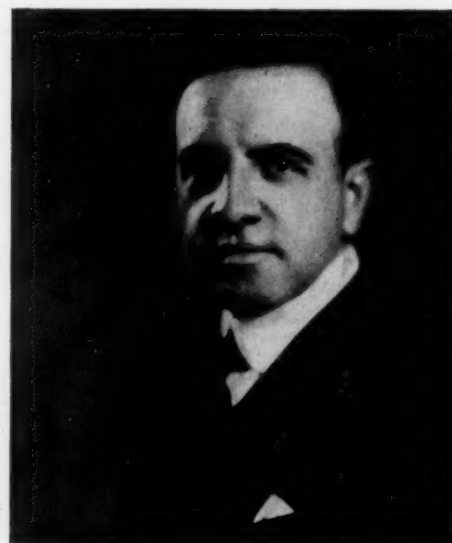
Miss Ellerman became a favorite with her first number.—Chillicothe Constitution.

Joseph Martel Scores in Opera

Joseph Martel has returned from a successful tour of the Middle Atlantic and New England States with the Fleck Opera Company. While in Boston he sang in "Aida," "Pagliacci," "Faust," etc., the critics reviewing his part in some of these performances as follows:

Amonasro is a role that demands a good actor if it is to make its full effect on the audience. Joseph Martel not only played the part of the Ethiopian King well, he sang the music ardently and intelligently.—Boston Globe.

But from the moment in which Mr. Martel—the Tonio of "Pagliacci"—pushed his uncomely visage through the curtain and began the celebrated Prologue, it was apparent that something dif-



JOSEPH MARTEL

Baritone.

ferent, something more nearly approaching real opera, was to come. Martel has a good voice and he is an able actor.—Boston Transcript.

Joseph Martel as Tonio was the sensation of the evening. From the first notes of his invitation to the performance to the murderous scenes that end the drama, he played upon his audience's emotions at will with his fluent, powerful voice, exhibiting a dramatic power that is seldom combined with so golden a voice.—Boston Herald.

Joseph Martel sang Valentine's "Dio possente" with skill, charm and excellent tone.—Boston American.

Claussen "Magnificent" at Evanston Festival

According to the consensus of critical opinion, Julia Claussen, who appeared as soloist on the opening night of the Evanston Music Festival with the New York Philharmonic Orchestra, scored an individual triumph of the highest order, as can be seen from glancing at the following excerpts from three of the more important Chicago newspapers of May 25:

If we are to review the program in the order of our own personal enjoyment reacting to the offerings afforded by the artists, we should in all truth accord the palm to Mme. Claussen, whose singing of the "Tristan and Isolde Love Death" was nothing less than magnificent.

Mme. Claussen has not been heard at the Auditorium for several seasons, during which lapse of time every ramification of her splendid art seems to have broadened and gained in effectiveness

and potency. The tone has become freer in the upper register and retains as well all its known richness, depth and color. Besides her naturalness, simplicity and poise of manner are strong factors in the sympathetic appeal made by her personality.—Chicago Evening American.

Mme. Claussen, well known here for her operatic appearances with the Chicago Opera Company, secured an individual triumph with her highly artistic singing.—Chicago Daily News, May 25.

Echoes of Schofield Tour with Farrar

According to a batch of newspaper clippings at hand, Edgar Schofield shared honors with Geraldine Farrar on her recent spring tour of fifty concerts. These notices tell of the splendid impression which the bass-baritone made on his audiences and are worthy of reproduction in their entirety, but space exigencies permit printing only the accompanying salient paragraphs:

More enjoyable or more finished singing than he offered us is seldom heard.—Ashville Citizen.

Mr. Schofield's sonorous, mellow voice won recall after recall.—Florida Times-Union (Jacksonville, Fla.)

His stage presence is fine, his interpretations excellent, his diction very good, and he sings with the care that insures lasting success.—New Leader (Richmond, Va.)

Mr. Schofield is a bass-baritone of rare powers.—Savannah Press.

His tone is always full and warm and the control of his instrument is such that he is able to do all kinds of vocal difficulties with the greatest ease.—Augusta Herald.

He achieved the feat of what is known in vaudeville parlance as "stopping the show."—Greensboro Daily News.

Europe and America Praise Matthews

John T. Matthews has a quantity of tributes from the press of Italy, England and America. He appeared abroad in concert last summer and fall, and the critics spoke in high terms of his singing of Italian operatic arias and English songs. The paragraphs reproduced herewith are representative of those which the tenor receives in the dailies after concert appearances:

The regular evening concerts given during last week in Klobenstein, Bolzano and Nerano were rendered doubly enjoyable by the addition to the program of John Matthews, a very promising young American tenor.—Tyroler, Bolzano, Italy, August 8, 1920.

He is entitled to congratulations on possessing a voice of the true "tenore robusto" quality, naturally full and resonant and pleasing, and of great range.—Leicester Mercury, Leicester, England, October 21, 1920.

His voice is of a considerable compass and is particularly pleasing in its higher notes.—Leicester Mail.

Mr. Matthews disclosed the excellent qualities of a sympathetic voice, which seems to be adapted to both lyric and dramatic expression.—Philadelphia Evening Bulletin.

Press Encomiums for Illingworth

Accompanying are some more tributes to the art of Nelson Illingworth:

Conviction in the delivery of his every song.—New York Evening Journal.

One of the most significant items of Mr. Illingworth's art is his treatment of the text so that the meaning of songs long unknown to the more casual of concert goers is made plain.—New York Herald.

He should be pledged to teach all those others who sing Schubert, Brahms and Strauss in this tongue.—New York Sun.

Dick Root and Sextet Back from Panama

As expressed by Amanda Moore, music critic for the Star and Herald, Panama, the "All American Sextet went on its triumphant way" across the Isthmus of Panama. The Sextet made the trip some eight or ten times, its concert programs being given fourteen times during its two weeks' stay on the Isthmus. The All-American Sextet was gotten together hurriedly by Miss Root to fill what the authorities of the Panama Canal felt was a crying need: to give good music to the employees on the Canal Zone and keep the programs within the comprehension and enjoyment of all classes. The good old U. S. A., through its Bureau of Clubs and Playgrounds in the Canal Zone, is furnishing unheard of opportunities for relaxation and recreation to its employees and all others on the Zone, in its efforts to sustain club houses and Y. M. C. A.'s fully equipped and officered, but Miss Root feels that the one great need in the system is the stabilizing of standard concerts and production plays and all other forms of cultural entertainment there. That an aggregation of people will respond to the best, or spiritual in music, was fully demonstrated on the Isthmus whenever Pearl Brice, violinist, appeared on the program. As to the personnel of the All-American Sextet, it consists of Pearl Brice, violinist; Katherine Foss, lyric soprano; Lydia Bush-Brown, rhythms; Adele Strohmeier, mezzo-soprano; Gertrude Tyrell, pianist, and Ruth Ingalls, rhythms.

The morning following the concert given in the garden of the new governor of the Canal Zone and Mrs. Jay J. Morrow, the Panama Star and Herald had this to say:

"With all 'grandeur that was Rome,' though there was never even in that exquisite city a prettier setting for an evening's entertainment than that of the Governor's House and its surrounding lawn that was used with such picturesque effect for the Musicale given by Gov. and Mrs. Morrow on Tuesday evening. Across the broad green lawn semi-circled by tropical plants and trees a small stage had been erected for the piano and for the artists who sang and played. There the concert was held, but the rhythmic dancing took place upon the lawn itself, and by the American Sextet, composed of young and gifted artists a most enjoyable concert was rendered. The violinist, Miss Brice, is famed all over our land, and Miss Strohmeier and Miss Foss have delightfully cultivated voices, and Miss Tyrell is a genius at the piano."

And later the same paper said: "Miss Dick Root and her All-American Sextet sailed for the States yesterday on the Allianca after a highly successful concert tour of the Isthmus. Miss Root, besides being a musician of note, is a genial and thoroughly accomplished woman with high artistic aims. As a concert manager she excels. Her musical enthusiasm is justified in the splendid company she has brought together, all displaying musicianship of high order. The company expressed themselves as enjoying the scenery and historic places on the Isthmus, and were strong in their appreciation for the entertainments given them."

REVIEWS AND NEW MUSIC

(Oliver Ditson Company, Boston, New York, Chicago)

"MAY SERENADE" (for Violin)

By Irene Berge

Of "pieces" for the violin there is no end, but of really effective works there is an undoubted scarcity; otherwise one would not note the constant repetition of the same violin pieces on recital programs. The music of the French for violin is invariably of light musical calibre, in which they excel, but it fits the instrument perfectly, never striving for the impossible. Such a little work is this "Serenade" of seven pages. It is a bright, pretty and graceful thing, with considerable pizzicato, about grade three.

"I SENT YOU ROSES" (Song)

By R. Spaulding Stoughton

Frederick H. Martens wrote the little love poem, which has been set to music "in swaying rhythm," simple in construction. For high or medium voice.

"SWALLOW'S WINGS" (Song)

By Florence Turner-Maley

The composer, herself a singer, has a gift of simple melody, allied with practical piano technic, enabling her to turn out songs that are really sung. This should be one of them, and is particularly fitted as an encore song, for it is playful and bright. For high and medium voice.

(Clayton F. Summy Co., Chicago)

CHILDREN'S SONGS

Music by Evelyn Dissmore Hotchkiss

Lillian Hall Crowley wrote the verses of this neat little brown paper-covered volume of twenty pages. They are all perfectly feasible for kiddies (the writer knows, for he tried 'em on his four) and sure to interest them, for they tell something in versification, with appropriate music.

"The bossy cow out in the field
Is eatin' all the clover;
I wonder why she eats it all,
And don't give none to Rover.
Now little boys is always taught
To share with friends their sweets,
But she is not a well bred cow,
She eats up all the cats."

None of the tunes go too high or too low; it would seem that composer Hotchkiss has tried them out on her own hopefuls! The kitten, the bossy cow, the billy goat (a buttin' things around), the small boy's plan of life, rain drops, "Johnny Jump-ups," skating, the owl, piggies, the patriotic rooster (beginning with imitation of a fife and drum corps playing "Yankee Doodle"), and "A Make-believe Pirate" are included in the booklet.

"THE AMERICAN LEGION MARCH"

By Lillian Blakemore Hughes

This is a rattling good march in 12/8 time, moving along with snap, with a trio in the sub-dominant, largely in octaves, the bass having important part, and the whole thing full of ginger, "pep" and company.

(The Arthur P. Schmidt Co., Boston and New York)

"HOLY DAWN" (Sacred Song)

By Claude Warford

Warford is fast gaining a reputation as a composer, and small wonder for he is himself a singer, plays the piano exceedingly well, and teaches vocal music; so he knows his tools! The song begins calmly, then runs into a cantilena of pronounced merit and swing, returns to the first melody, and ends with the first refrain, but with climax. For high and low voice.

(G. Schirmer, New York, Boston)

"THE ANSWER" (Song)

By Robert Huntington Terry

A fine, free flowing Spring Song, with bird-notes in the piano introduction, spontaneous melodiousness marking the whole. Range from F, first treble space, to A flat (optional B flat) above the clef.

(J. Fischer & Bro., New York)

"SWING LOW, SWEET CHARIOT"

(Negro Spiritual)

By William Reddick

Set with simplicity, no frills, the old-time camp-meeting song makes a good solo, if sung with expression and distinct enunciation. "To my friend, Oscar Seagle." For high and low voice.

(The John Church Company, New York, Cincinnati, London)

"SUMMER DAYS AT DEER CREEK"

(Piano Pieces)

By Mary O'Hara

Six little piano pieces, of considerable originality and merit. "In a Birch Canoe" being a study in dissonances, but not of startling nature; "A Tale of Long Ago" was surely based on an Irish story, for it has that tinge; "Swaying Boughs" has good rhythm; "A Wish" is wistful, a study in tone production; "The Sunset Dance" is cheerful and bright; "The Wind and the Swallows" is a study in agility, and all the pieces have fingering and pedaling marked. The title-page is an echo of the inside contents, with picture of a canoe, children in a hammock, birds, boughs and dancing children, all very attractive.

"SIX ADVENTURES IN JOYLAND"

(Piano)

By William Berwald

Syracuse Berwald, head of the department of theory and composition at that university, knows how to write for the little folks. These six pieces are about grade two, and the gay-appearing front page, printed in colors, has a little picture which goes with each subtitle, as follows: "Wandering Gaily Along," "Merry Companions," "Chasing the Squirrels," "The Singing Brook," "Visiting the Gypsies," and "A Pony Ride Homeward." "Wandering Gaily" is a little march, sparkling, graceful; "Merry Companions" is a staccato piece, which might as well be titled "Chatterbox" (of course a girl); "Chasing the Squirrels" is a galop, "Gypsies" a tarantella, and "Pony Ride" an attractive little sketch in fast tempo.

Elsa Fischer Quartet Closes Successful Season

The Elsa Fischer String Quartet has just closed a very strenuous and successful season. Among recent appearances of this fine organization, mention must be made of engagements with the Women's Club, Maplewood, N. J., on May 20; a musicale at the home of Mr. and Mrs. Agnew in White Plains, N. Y., on May 21; a concert at Miss Master's School, Dobbs Ferry, N. Y., on May 25, and a recital at the Knox School, Cooperstown, N. Y., on June 4.

Owing to the unprecedented success of the Elsa Fischer String Quartet, this organization will be heard in the metropolis next season, the first concert being scheduled for January 23, 1922, at Aeolian Hall.

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Musical Comedy - Drama - Motion Pictures

The past week has been marked with a certain feverish excitement along Broadway that resulted after the announcement that George M. Cohan would retire from producing. And following this announcement came another to the effect that the Hippodrome, the great playhouse on Sixth avenue, would not open in August with its annual spectacular show. The additional reports were to the effect that other of our well known producers would follow Mr. Cohan. If one can take seriously these early reports of the coming season, the outlook is certainly anything but promising.

In the case of Mr. Cohan, this determination on his part seems to be the outcome of his stand against the Equity Association, of which he refuses to be a member.

In the case of the Hippodrome, it is that the excessive demands of the stage hands for the next season make it prohibitive for such a large organization to function normally at the increased cost.

At this time of the year, particularly following so closely on the heels of a decided slump during the spring, such determinations are not altogether unexpected. And from the writer's viewpoint should not be taken with any too great amount of seriousness. In the activities of the theatrical world, every few days one has to expect changes, and conditions arise that have not been foreseen. The writer believes that these difficulties will be smoothed out and that by the fall things will resume a certain degree of normalcy.

The great economic wave sweeping throughout the country is affecting the theatrical profession. The high price of admission, and in many places exorbitant salaries, rentals and general upkeep of a theater, will have to come down just the same as in any other activity.

That next season will face many difficulties is not doubted, but it is too early to get excited over these current rumors and feel depressed over what might be a very serious situation. It should be remembered that before the war it was customary for a large percentage of Broadway theaters to be closed during the dull months. And the attendance for the last three years cannot be taken as a standard. As it has been said many times in this column, during that period there was an enormous floating population in New York City and the theaters could be maintained almost to capacity at every performance. Those conditions do not exist this summer, so quite naturally a different atmosphere exists.

It is true, however, that it takes about two months to put on the annual spectacular show at the Hippodrome, and, unless some agreement can be arrived at between the stage hands and the producer, there is a possibility of the big playhouse not opening until late in the fall. At the present writing there seems to be very little reason for excitement, or to predict that next year will be a bad season.

"THE BROADWAY WHIRL."

"The Broadway Whirl" proved true to its cognomen, whirling its way, with one brief intermission, through two hours and a half of puns, songs, some excellent dance numbers, not to mention the scintillating Blanche Ring, who with Richard Carle, Charles Winninger, Winona Winter and Jay Gould, heads the cast. It is termed "a five star musical intoxicant," although the only ones who showed its effects seemed to be the embarrassed aisle seat gentlemen who were unwittingly introduced into the limelight when the chorus charged down the aisles in a literal interpretation of "Button Me Up the Back." The charge was renewed later on, when they sought to polish the nails of these same embarrassed gentlemen during the chorus of "Let Cutie Cut Your Cuticle." There was also a rather riotous climax with the entire cast and the audience doing a fine imitation of a snowball battle, the balls being white paper ones to represent baseballs.

There were two outstanding musical facts. One was the versatility of Charles Winninger, who played the saxophone, the violin and the slide trombone during the course of the evening, displaying a complete mastery of each instrument. The other was the remarkable beauty of Blanche Ring's voice in the two or three brief bits she gave of operatic arias in a skit with Mr. Winninger. Richard Carle was fine, doing some of the best work of the evening. Jay Gould proved himself a splendid dancer, while excellent diction marked his singing; he was especially good as the Chinaman in "Lime House Nights." Winona Winter not only sang well and looked thoroughly charming, but in "Something Different" she proved herself to be a remarkably good ventriloquist.

The production was staged by Bert French; the dialogue and comedy scenes are by Thomas J. Gray; lyrics by Joseph McCarthy, Richard Carle, Bud De Sylva and John Henry Mears, under whose personal direction the revue was produced; music by Harry Tierney and George Gershwin.

RALPH DUNBAR PRESENTS REVIVAL OF DE KOVEN'S "ROBIN HOOD" IN CHICAGO.

Ralph Dunbar, the producer of light operetta, has had such a splendid success with his companies throughout the country that he is encouraged sufficiently to compete during the warm season with the other local attractions in Chicago. The opening at the Illinois Theater last week received the same cordial and enthusiastic notices that were given the production when it appeared in Philadelphia and other Eastern cities. Amy Leslie, one of Chicago's critics, was very enthusiastic, making the following remarks regarding the production, especially the chorus: "The chorus at the Illinois is splendid. If Miss Garden succeeds in bringing her grand opera ensemble voices up to half the standard of Mr. Dunbar's we shall sing psalms to her. Several of the voices in the chorus are so magnificent that they ring out above the principals' like bells. A bass bestowed on a long, lean, anxious boy is like Plançon's, and a girl has a C and a D in alt which she trills out like a courting nightingale every once in a while. 'Robin Hood' is worth applauding and crowding to see for people who like to be soothed and lured and pleased."

CAPITOL THEATER WEEKLY COMES INTO EXISTENCE.

Last week the first issue of the Capitol Theater's weekly was distributed at the large picture house. It is the com-

pany's object to develop this sheet into a real live, newsy weekly covering items of interest, first around the Capitol Theater, containing its weekly program; also news items of the motion picture world, photographs and stories about famous motion picture people. The first issue is a most creditable affair and shows the possibilities for a brilliant future. Good luck and best wishes to the Capitol Theater Weekly!

THEATER ORGANISTS' EXAMINATION.

Frank Stuart Adams, of the Society of Theater Organists (he is organist at the Rialto Theater, New York), announces that the examining board of the society will institute examinations, largely based on the requirements of the American Guild of Organists, as follows: Solo playing (two numbers); improvisation on a given theme; sight reading—(a) trio in open score, (b) orchestra piano part, (c) harmonizing violin part of an orchestration; picture playing—scenic, news reel, feature, and comedy; various classification of scenes—agitato, love scene, etc., to have a certain number of credits.

THE STRAND.

There may be some truth in the old axiom, "Great minds run along the same channels," after all, for at least two of the motion picture houses where the programs change weekly chose to open with the Tchaikowsky "Capriccio Italien." The fine performance given at the Strand, with Carl Edouarde and Francis W. Sutherland conducting, fully justified its choice. The program also served to introduce the Strand Ladies' Quartet, consisting of Irma Gallenkamp and Zillah Wilson, sopranos; Alma Keller and Elinor Hughes, altos. There was unusually good tonal balance noticeable in the work of this quartet, and at all times the voices blended with excellent effect. The setting was decidedly springlike, with the blossoming trees and the summery gowns, and the lighting effects were especially good, particularly at the close, when an effective twilight enhanced that old favorite, "Love's Old Sweet Song." Katherine Stang, violinist, played the Mendelssohn concerto with the fine bowing and beauty of tone which characterize her work. She has won fairly high place in the regard of Strand audiences. The "Grand Choeur" of Guilman served as the organ solo, played by Frederick M. Smith and Herbert Sisson. Constance Talmadge, in "Lessons in Love," was the picture feature, and a remarkably interesting nature study, "Outwitting the Timber Wolf," one of the series of "The Adventures of Bill and Bob," calls for a special word of praise.

THE CAPITOL.

Pursuing its policy to feature the best in music together with the best in the cinematic art, the Capitol last week introduced to its audiences the Salzedo Harp Ensemble, founded and conducted by Carlos Salzedo, an organization which only recently concluded a successful tour throughout the country which included engagements in many cities on the Pacific Coast. Its personnel includes Marie Miller, Elise Sorelle, Edith Connor, Diana Hayes, Thurema Spear and Suzanne Bloch, and very delightful was the picture of the seven golden harps, the delicate colored gowns, against a dull black background. The programmed numbers were the celebrated largo of Handel, the "Spring Song" of Mendelssohn, which Mr. Salzedo played as a solo, and the plaintive Russian folk tune known as the "Song of the Volga Boatman." This last was especially well given, and in response to continued applause Mr. Salzedo gave another solo as an encore. Rarely does one hear an audience accord such spontaneous and hearty applause to the orchestra at a motion picture house as that given the Capitol Grand Orchestra, Erno Rapee, conductor, and David Mendoza and William Axt, associate conductors, after the playing of the "Capriccio Italien" of Tchaikowsky, which opened the program. It was a tribute in which men and conductor shared and which was justly deserved. An unusually fine travel picture of Venice was followed by a vocal scenic in which Maria Samson and Erik Bye sang the popular "Barcarolle" from "The Tales of Hoffman" (Offenbach), while about them appeared the moonlit waters of that romantic city, and a solitary lantern vied with the moon in diffusing a soft light. Selections from Romberg's "The Blue Paradise" enlisted the help of the Capitol Orchestra, the Capitol Mixed Quartet (consisting of Elizabeth Ayres, Louise Scheerer, Peter Harrower, Alva Bombarger, and the Capitol ballet corps, Alexander Oumansky, ballet master, assisted by Mlle. Gambarelli, Doris Niles, Thalia Zanou and Leon Leonidow. Frank Lloyd's "A Voice in the Dark" proved to be a remarkably good picture.

THE RIALTO.

Since it is much more to the liking of this department to praise than to censure, it is a pleasure to record that the orchestra at the Rialto last week appeared to be vastly improved, and gave every indication of its determination to maintain a uniformly high standard. "Wagneriana" was the title of the overture, indicating its composition as from five of Richard Wagner's operas. Excerpts from "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Die Walküre" and "Rheingold" made up this number, which was accorded hearty applause. There was a unity of purpose, a sonority of tone and a generally excellent ensemble noticeable in the work of the orchestra which was most commendable. Sascha Fidelman, concertmaster of the orchestra, won for himself the applause of the audience and his fellow orchestra members by his splendid interpretation of the Wieniawski "Romance." Mr. Fidelman is a splendid artist and his work invariably gives unqualified pleasure. A remarkably fine voice and diction that was a delight characterized the work of Robert White, tenor, who gave the popular "The Want of You" of Vanderpool. His audiences were quick to accord him and the song their delighted approval. Grace Hoffman was the remaining soloist, her soprano voice being heard to advantage in Eva Dell'Acqua's "Villanelle." Organist John Priest elected to play the festive toccata of Percy Fletcher for the final solo. Douglas MacLean in "One a Minute" was the film feature.

THE RIVOLI.

Five out of nine is a pretty fair proportion for music to take in the program of a motion picture house, but that

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"THE GOLEM"

was just what took place at the Rivoli last week. The overture was Verdi's "Sicilian Vespers," which the Rivoli Orchestra, with Frederick Stahlberg and Joseph Littau conducting, gave with vigor and much charm of interpretation. Marcel Salesco, a newcomer to the Rivoli, at once established himself as an artist possessing a voice of sonorous beauty. He sang the baritone aria from Verdi's "The Masked Ball" in a manner that gave much pleasure. In entirely different vein were the selections from Ivan Caryll's "The Pink Lady," in which the Rivoli Orchestra and Mary Fabian, soprano, shared the honors. Of special interest was an Italian dance in the style of the Comedie de l'Arte to Mendelssohn's "Salterello," which was danced by Amata Grassi and Senia Gluckoff. The production was staged by Adolph Bolm and bore the unmistakable marks of that famous dancer's originality. The remaining musical number was another of Mendelssohn's, his sixth sonata serving as the organ solo, played by Prof. Firmin Swinnen. Wallace Reed, in "Too Much Speed," was the cinema feature.

MAY JOHNSON.

Homage Paid to the Late Gervase Elwes

The Music Society of London gave a program of chamber music in memory of Gervase Elwes at which the English singers and a string quartet appeared. Rebecca Clarke and May Mukle, well known in the United States, were the viola and cello members of the quartet.

PARK CONCERTS HAVE AUSPICIOUS OPENING

The Goldman Concert Band Plays Before Distinguished Audience in City Hall Park—Concerts on Columbia University Green Excellently Given

The formal opening of the Mayor Hylan's People's Concerts took place Tuesday, June 7, at City Hall Park, before an audience of several thousand delighted and interested people. This concert was arranged by the Hon. Philip Berolzheimer, City Chamberlain, in cooperation with the park commissioners. The band itself is one of the finest in the country, and under the able direction of Edwin Franko Goldman has earned a position of first rank. This particular band has planned to give more than sixty free concerts during the summer, forty-two of which will be on the Green at Columbia University, and the other eighteen in the public parks and hospitals.

Full credit must be given to Mr. Berolzheimer for his untiring efforts to provide music for the people of the city and for bringing happiness into their lives. There is no more fitting way of rendering public service than to provide music for the people. Mayor Hylan's administration has been particularly active in this regard.

The program for the concert of June 7 was as follows: "The Star Spangled Banner," march, "Pomp and Circumstance," Elgar; overture, "Mireille," Gounod; cornet solo, "The Lost Chord (Sullivan), played by Ernest S. Williams; second Hungarian rhapsody, Liszt; address, Hon. John P. O'Brien, corporation counsel of the city of New York; aria from "Aida" (Verdi), sung by Helen Stover, soprano, and the "Sagamore" march, by Mr. Goldman.

It is not necessary to comment on the excellent playing of this distinguished body of musicians. The soloists, Mr. Williams and Miss Stover, performed brilliantly. The Hon. John O'Brien laid particular stress on the desire of the Hylan administration to give full recognition to music as part of the public service which should be rendered to citizens.

Following the concert a testimonial luncheon was tendered to Mayor Hylan by City Chamberlain Berolzheimer at the Waldorf-Astoria Hotel. People prominent in civic and professional life were the guests of Mr. Berolzheimer, and addresses were delivered by Judge Edward J. Glennon, Mr. Berolzheimer and Mayor Hylan. The room was a tower of exquisitely beautiful roses. Among those present were: Hon. and Mrs. John F. Hylan, Hon. and Mrs. Philip Berolzheimer, Hon. and Mrs. Grover Whalen, Hon. and Mrs. John McCoey, Mr. and Mrs. Edward Berolzheimer, Commissioner Gallatin, Commissioner Harmon, Hon. John P. O'Brien, Commissioner James Hamilton, Commissioner Hennessy, Mr. and Mrs. Edwin F. Goldman, Leonard Lieblich, Alvin Schmoeger, Mr. and Mrs. George H. Gartlan, Mrs. Simon Frankel, Mrs. Henry Ollesheimer, Admiral Huse, Dr. Humphrey Stewart, Dr. Samuel Baldwin and Dr. William C. Carl.

SECOND COLUMBIA CONCERT.

Some 15,000 people gathered on the Green at Columbia University on Wednesday evening, June 8, to hear the second in the series of concerts given by the Goldman Concert Band, of which Edwin Franko Goldman is the conductor. This organization, as is well known, presents the works of the great masters in such a thoroughly artistic manner that it has come to be known as a symphony orchestra in brass. As can be seen from the following, the program for this concert was so arranged that it would appeal both to professional musicians and also to those who attend the concerts simply because they love music: "Wedding March," from "Feramors," Rubinstein; "Mireille" overture, Gounod; "Petite Suite," Debussy; introduction to act three and Bridal Chorus from "Lohengrin," Wagner; "Peer Gynt" suite, Grieg; "Song Without Words," Tchaikowsky, and excerpts from "Algeria," Victor Herbert.

Helen Stover, soprano, was the soloist, and as she has personality, her diction is excellent, and her voice carries well, she is bound to become a favorite at these concerts. She is one of the soloists who have been engaged to appear frequently during the entire season. Her selection for Wednesday evening was the aria, "Ritorna Vincitor," from "Aida," to which she was compelled to add two encores, "My Laddie" and "Love's in My Heart."

THIRD COLUMBIA CONCERT.

On Friday evening a large and thoroughly interested audience found its way to the Goldman Concert Band con-

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OPENING OF MAYOR HYLAN'S PEOPLE'S CONCERTS AT CITY HALL, NEW YORK, JUNE 7.

When the above photograph was taken, Conductor Edwin Franko Goldman was directing his celebrated band through the accompaniment of the "Aida" aria which was sung by Helen Stover, soprano, and proved one of the features of the program. Mayor Hylan is seated above, in the center, and at his right, Mrs. Hylan. At the Mayor's left, holding straw hat, is Chamberlain Berolzheimer.

cert on the green at Columbia University. The first half of the well arranged program consisted of selections from Wagner's operas—"Tannhauser," "The Meistersingers" and "The Rhinegold"—as well as the "Rienzi" overture. These were rendered with splendid effect and stirred the listeners to genuine applause.

Excerpts from "Aida" opened the second half of the evening. "Aida" never fails to please an audience and Mr. Goldman and his men came in for a storm of applause after the final notes. Then came a cornet solo by Ernest S. Williams, who is a favorite with these audiences. It was the "Inflammatus" from "Stabat Mater," Rossini, and was beautifully played, resulting in two encores, one of which was "Killarney." Two Indian Dances, by Charles Sanford Skilton, were a decided novelty, and "Cherokee," a new march by Mr. Goldman, met with instantaneous approval. As added band numbers the genial conductor's

own "A Bit of Syncopation" and Sousa's "Stars and Stripes Forever" were given.

Sam Fox Numbers Used by Dancers

A very notable program was presented by the pupils of Cora Shreve's Dancing School at the National Theater, Washington, D. C., on June 5 and 6. This was Miss Shreve's sixteenth annual carnival and 250 pupils took part in solo and ensemble dances.

Six numbers from the Sam Fox Publishing Company's catalog were represented on the program. "Sparklets" was used for a butterfly dance by the ensemble, "Bowl of Panisies" as a solo dance by a young girl, and "Tulips" was danced by a boy. "Phyllis" was on the program as a toe dance, while two other numbers were "Marionette" and "Valse Danseuse," the latter being for a Pierrette dance given by Genevieve Pyle, Miss Shreve's star pupil.

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DR. STANLEY LEAVES ANN ARBOR

Retirement of Distinguished Director of Music Department
Keenly Felt—His Many Accomplishments

In connection with Dr. Albert Augustus Stanley's retirement from active service at the University of Michigan, an historical account of what has been accomplished under his leadership will be of interest.

When the late Doctor James Burrill Angell, who for nearly forty years served as the efficient president of the University of Michigan, journeyed to his old home city, Providence, R. I., in 1888, for the purpose of wooing to the chair of music a young musician who had distinguished himself as concert organist, teacher, composer and conductor, he little realized how great an influence the success of his efforts would have upon the future development of music throughout the country.

Albert A. Stanley, the young man in question, had already had a brilliant career. His early training under the best American masters had been supplemented by prolonged study in Europe, after which he had filled several responsible positions in America and had made a deep impression upon the leading musicians of that time. Although his future prospects in the East seemed so bright and every success attended his efforts, he was greatly attracted by the genial personality of Michigan's president and the tales he told of the great future which lay before the University, which even at that time bore a coveted reputation among the world's institutions of learning and was the acknowledged model for the large number of state universities which had been springing up throughout the Middle West. The die was cast and to Ann Arbor went another man whose life's work was to be spent in building for the University and in promoting the art to which he had dedicated all his energy.

When Dr. Stanley reached Ann Arbor and had inventoried the musical assets of his new field of endeavor, he found a community, half country and half city, with an energetic educational institution which teemed with life and intellectual enthusiasm, a community which for the most part had given so much attention to the so-called necessary branches of education that comparatively little attention had been given to such "luxuries" as music and its allied arts. It is true, however, that some beginnings of a department of theoretical music had been made in the University, while in the community a chorus had existed for several years, which had spasmodically attempted public offerings, and a number of music teachers of ability were pursuing their careers. Through an almost uncanny genius for organization and administration, it did not take him long to unite most of these forces into one strong centralized organization.

The University Musical Society was incorporated under a statute of the State of Michigan, "providing for the organization of societies not for pecuniary gain," and so farsighted were the musical fathers who had to do with its organization that during all the intervening years Ann Arbor's musical activities have functioned admirably with scarcely a change in its provisions. It undertook to organize a University School of Music, wherein instruction in practical music should be given along lines which would compare favorably with the instruction provided by the University along other lines; to maintain a University Choral Union for the purpose of studying and presenting in public pretentious choral works, and in this connection to provide a concert series wherein the best artists and organizations should be heard; and third, to maintain a symphony orchestra for the training of orchestra players and the giving of symphonic programs. All these purposes have been accomplished and for years Ann Arbor has been recognized as a musical Mecca throughout the Middle West.

Through the coöperation of generous art patrons a commodious school building was provided as a home for the School of Music. Dr. Stanley, through a keen discernment of men, gradually surrounded himself with a faculty of nearly thirty experts through whose endeavors the school has steadily and substantially grown until at present the number of students in attendance approaches seven hundred, representing nearly forty states and countries. During its existence thousands of advanced students have been in attendance and more than six hundred have completed courses of instruction leading to graduation, while many well known musicians have been enrolled for special study. Throughout the country are found those in positions of

honor and musical responsibility whose inspiration and success they gladly attribute to the guidance of Dr. Stanley and his able colleagues.

In connection with the school, under the baton of Samuel P. Lockwood, head of the violin department, the symphony orchestra has won an enviable reputation as an amateur organization. Naturally, its personnel is constantly changing, but in spite of this its performances are easily comparable with those of some of the well known professional orchestras. The benefits which the hundreds of players have received through their conscientious training has been an invaluable musical asset to the community and the country as a whole, while the public programs which are given at frequent intervals have provided music lovers of Ann Arbor and its environs an opportunity of hearing a large amount of the best orchestra literature.

Regarding the Choral Union and the concerts which have been given, too much cannot be said. After five years of energetic effort on Dr. Stanley's part, during which time many good concerts had been provided and a number of choral works performed, he confided to his colleagues the idea of a great music festival which he had had in mind for some time. In 1894 the first May festival was held in University Hall, where the well known Columbian Exposi-



DR. ALBERT AUGUSTUS STANLEY,

Who has just conducted his last Ann Arbor Festival, and has retired from active service at the University of Michigan.

tion organ had just been installed by the University Musical Society. Emil Mollenhauer and the Boston Festival Orchestra of fifty players and several fine artists were engaged to supplement the choral offerings. It was a tremendous success. Its musical worth, as well as the novelty of so great a musical entertainment, the first of its kind in those parts, made a profound impression, and the following year attracted such large numbers that the auditorium (seating 2,500) was filled to capacity; the aisles were crowded and even the corridors were jammed, while the fire escapes were also filled with listeners in spite of the frantic efforts of an energetic but meager police force. Patrons of this event still recall the deluge of rain which fell at the close of the concerts and the shortage of hotel and housing accommodations, for such a record breaking last-hour attendance had not been anticipated by anyone.

Since that day the festival and the University's concert activities have continued to develop. Instead of a festival of three concerts during two days, the time was extended another day and the concerts increased to five. Later, still another day was added and the number of concerts again increased so that during the past several years four evening programs, beginning on a Wednesday, with matinees on Friday and Saturday, are included. For the first eleven festivals Mr. Mollenhauer and his Boston players participated in the event, but since 1905 the orchestral contributions have been made by the Chicago Symphony Orchestra under the leadership of Frederick Stock. Each year during the winter months, in connection with the festival series, several pre-festival concerts have taken place. In early years but five were given, but later, as in the case of the festival concerts, the number was also increased, first to six and afterward to eleven, which with the six festival programs now given, totals seventeen. These bring to Ann Arbor a catholicity of talent comparable only to that provided in the great cities long recognized as art centers.

Nor have the physical facilities failed to keep pace with Ann Arbor's musical development. In the year 1913, when the last will and testament of the late Arthur Hill, a loyal alumnus of the University and for many years a most able

member of its board of regents, was read, it was found that he had bequeathed to his Alma Mater a sum of money sufficient for the construction of an auditorium which would be a model of its kind, for the purpose of holding music festivals and other University functions. His colleagues on the board with scrupulous fidelity to his wishes saw completed just before the beginning of the World War a structure, seating 5,000 persons, which is essentially perfect in every respect and which has been pronounced by such distinguished personages as Ignace Jan Paderewski to be "the finest music hall in the world." Mr. Hill's generosity which has meant so much to the University in general and to the cause of music specifically affords an excellent example for other public spirited men of means.

Besides the artists who participated in the recent festival, the University School of Music brought to Ann Arbor during the current year's pre-festival and extra concert series, Marie Rappold, Nina Morgana, Lucrezia Bori, Florence Hinkle, Grace Johnson-Konold, sopranos; Helena Marsh, Cyrena Van Gordon (twice), Merle Alcock, contraltos; Giovanni Martinelli, Giuseppe Corallo, Orville Harrold, Lambert Murphy and Charles Marshall, tenors; Thomas Chalmers, Theodore Harrison, Arthur Middleton and Gustaf Holmquist, baritones; Jan Kubelik, Ilya Schkolnik and Albert Spalding, violinists; Sergei Rachmaninoff, Percy Grainger, Pierre Augier, Emilio Roxas, Fanny Bloomfield-Zeiser, pianists; Philip Abbas, cellist; Chicago Symphony Orchestra (five concerts), Detroit Symphony Orchestra (three concerts), New York Chamber Music Society, the Flonzaley String Quartet.

These concerts by no means cover the musical activities provided by the School of Music. To develop further the musical atmosphere of the community and to provide musical opportunities for the students a series of bi-weekly concerts are given Sunday afternoons in Hill Auditorium at which the members of the faculty, the University Symphony Orchestra, frequently assisted by out of town talent, unite in providing programs of instrumental and vocal numbers, both in solo form and in ensemble, which cover a wide range of musical literature. These programs are given free of charge and are attended by audiences which usually fill the building. Furthermore, during the academic year many students' recitals are given to which the general public is invited. The fact that the School of Music is attended largely by advanced musicians of professional tendencies is an indication of its high quality of artistry.

A glance at the summaries given in the appendix of the official program book for the last annual festival (1921) will reveal some amazing facts regarding the artists and works heard in the Choral Union and festival series: Sixty-six choral works by forty-four composers have been heard in 139 performances; 285 symphonies, symphonic poems and overtures by 121 composers in 472 programs; thirty-nine concertos by twenty-eight composers in fifty-seven programs; forty quartets by twenty-three composers in forty-eight programs; 655 instrumental solos by 197 composers; 963 songs and arias by 176 composers; a total of more than 2,000 numbers. Twelve leading orchestras have been heard in 178 concerts while twenty conductors have participated; seven string quartets, etc., have contributed nineteen programs; sixty-four sopranos, thirty-five contraltos, thirty-six tenors and forty-seven baritones and basses have contributed to 442 programs; thirty-five pianists, twenty-nine violinists, seventeen cellists and eleven organists have been heard in a total of 141 programs.

In addition more than 1,200 programs have been given in the several other series provided by the School in which well nigh the entire field of solo and ensemble music has been covered. A conservative estimate of the works performed at these concerts would place the number at nearly 10,000, which brings the grand total not far from 12,000. Other figures may be further illuminating, for, with equal conservatism, it is easily estimated that the total number of individuals who have participated in the Choral Union performances reaches the number of 6,000, and that approximately 600 musicians have profited from membership in the Symphony Orchestra, while the whole number of students who have been enrolled in the School for special study easily numbers 12,000. The number of admissions to the concerts in the Choral Union and May Festival Series from the beginning amounts to fully 1,200,000, which added to the probable number (900,000) who have attended the 1,200 concerts given in the several other series brings the grand total admissions to 2,100,000. When the transient character of Ann Arbor's concert patronage is remembered, since the faculty and student population is continually changing, the tremendously widespread and far-reaching significance of its musical influence will readily be appreciated. Nor does this represent in full Dr. Stanley's musical contributions. He has found time to compose many brilliant works, to prepare an exhaustive and authoritative catalogue of the famous Stearns collection of musical instruments, and to have taken a prominent part, both as member and as officer in the great musical societies of the states in which he has lived, in the Music Teachers' National Association and in the programs and deliberations of the International Musical Society, having contributed valuable papers at both the Paris and London congresses.

His great and worthy contributions over so wide a field of musical endeavor are truly a monument of lasting importance to the wisdom and foresight of Dr. Angell, to the musical intelligence of those who followed where he led, and to Dr. Stanley himself in achieving such remarkable results. C. A.

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